Sets in Order

35¢

The Official Magazine of SQUARE DANCING



ALASKA

VOL. XI NO. 7 JULY, 1959

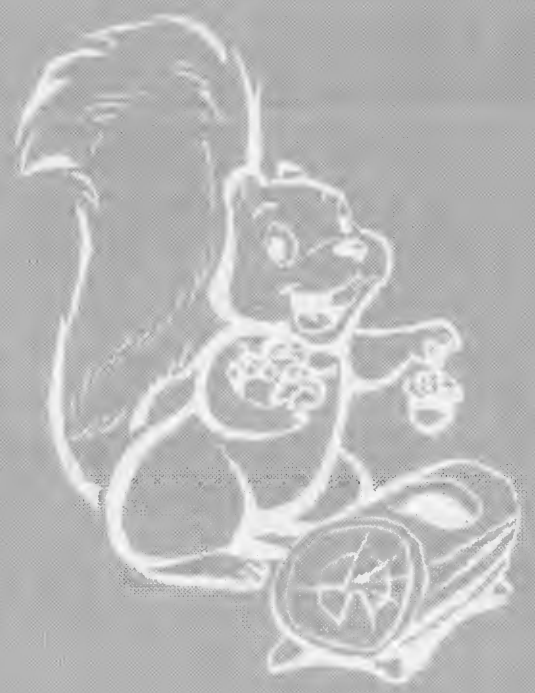
The Bip'n Snort Square Dance Club of Los Angeles recently discovered the fun that comes with planning in advance and saving for a square dance vacation. Each month for a period of two years every person in the club put aside a sum of money toward an Hawaiian Holiday. When the sailing date arrived there was no last minute hassle to try to accumulate the necessary cash. Every member agreed that this was a highlight of the experience.

(from a club report)

Based upon this experience Sets in Order announces its

Square Dance Vacation LAYAWAY PLAN

Designed to help you arrange your square dance vacation.



NOW you and your square dance friends may select any of the Asilomar vacations in the coming year and by paying a little each month, find that by vacation time your bill is all paid. You need only register for the plan and state your choice of Winter or Summer (or both) and you will be sent an application form to fill out and return. Then, each month, starting in September, you will be billed for one part of your total payment. Here's how simple it is:

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For SUMMER ASILOMAR, July 24-29, 1960 you may enter the LAYAWAY PLAN by sending in only $6.50 per person each month.*

This plan is designed to make it easier for you to plan your dream Square Dance Vacation. It doesn't change the total amount you would normally pay. *Depending upon the type of housing you prefer you may either be entitled to a refund or be billed a small amount for the difference. Of course, your entire Layaway Plan amount will be refunded if you have to withdraw.

This experiment is a new service of Sets in Order and is set up at the request of many dancers who hope some day to attend a Square Dance Vacation. (Incidentally, this year's summer vacation at Asilomar is filled. We're sorry if we couldn't accept your application but plan now so that you won't be disappointed in 1960! Start saving now for your future square dancing fun.



Square Dance Date Book

July 3-5—Port Orford Centennial Dances
Port Orford, Oregon
July 10-11—Kamalka Sq'.s Vernon Days Jamb.
Mem. Arena, Vernon, B.C., Canada
July 10-12—5th Ann. Funstitute
McCall, Idaho
July 11—Square Dance Festival
Astoria, Oregon
July 11—Sedalia Big Five Festival
Liberty Park Platform, Sedalia, Mo.
July 11—NCASDLA Summer Jamboree
7 Corners Shop. Center, Falls Church, Va.
July 11-12—Miami Valley Round Dancers
Comm. Club Pavilion, Dayton, Ohio
July 17—Centennial Street Dance
Cottage Grove, Ore.
July 17-19—11th Ann. Washington St. Festival
Gray's Harbor, Wash.
July 17—"Paper Moon" Dance
Hillside Shop. Center, Hillside, Ill.
July 18—Southern Dist. Summer Dance
Civic Audit., Ardmore, Okla.
July 18-19—Chuck Wagon Breakfast
Boots & Sandals Barn, Cottage Grove, Ore.
July 19—End-of-the-Ride Dance
Bohemia Mines, Ore.
July 21—Charleston Assn. Mid-Summer Dance
YWCA, Charleston, W. Va.
July 25—2nd Ann. "Little Dixie" Festival
Columbia, Mo.
July 25-26—Sun Valley Capers Festival
Sun Valley, Idaho
July 26—Summer Fest. Cleveland Round Dance Council
Berea Fairgrounds, Cleveland, Ohio
July 26-Aug. 1—2nd Ann. Ozark Mountain Wk.
Gamaliel, Ark.
July 31-Aug. 1—Goodwill Sq. Dance Motorcade
Starting Portage La Prairie, Man., Can.
July 31-Aug. 1—3rd Ann. Spanish Trails Fiesta
Jamb, Ft. Lewis A&M Coll., Durango, Colo.
July 31-Aug. 2—3rd Oregon State Festival
Jantzen Beach Bowl, Portland, Oregon
Aug. 1—Hoe-Down Festival
Flin Flon, Manitoba, Can.
Aug. 3—Totem Twirlers 2nd Ann. Trail Dance
Athletic Hall, Peachland, B.C., Canada

(More dates next page)

Sets in Order

Published monthly by and for Square Dancers and for the general enjoyment of all.

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(Date Book continued)

Aug. 6-8—6th Annual Jamboree
Penticton, B.C., Canada
Aug. 7—Puget Sound Council Seafair Sq. Dance
Civic Audit., Seattle, Wash.
Aug. 14—"Paper Moon" Dance
Hillside Shop. Center, Hillside, Ill.
Aug. 22—Southern Dist. Summer Dance
Civic Audit., Ardmore, Okla.
Aug. 28-30—1st Ann. Wisc. Sq. Dance Conv.
Appleton, Wisc.

HER MAJESTY MAY VISIT DANCE

An invitation has been put forth by Kamalka Squares of Vernon, B.C., Canada, to Her Majesty, Queen Elizabeth II of England, to attend a Square Dance Jamboree in connection with Vernon Days on July 10-11. Vernon is one of the few cities Britain's queen will visit in the Okanogan Valley on her Canadian tour.

Les Boyer of Okanogan, Wash., will M.C. the dances, with callers from both sides of the border appearing. Vernon is situated about 70 miles north of Penticton, near Kamalka Lake.

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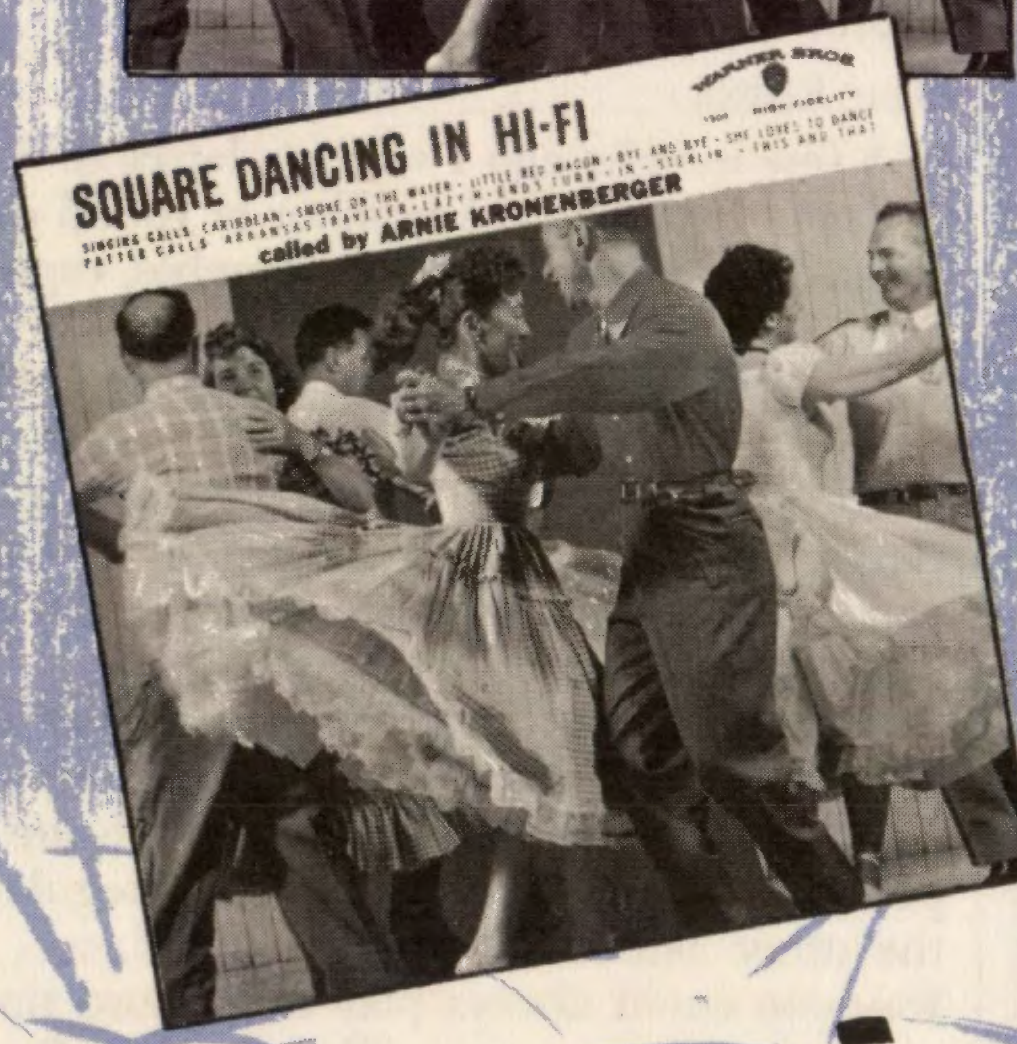
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From The Floor

("From The Floor" is the Square Dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

As a subscriber, I have followed with particular interest the stories and features on American square dancing abroad, especially in Europe . . .

Your magazine is a fine one and much appreciated by square dance enthusiasts the world over . . .

Eiler R. Cook,
Second Secretary of Embassy
Helsinki, Finland

Dear Editor:

Here we are in Korea. Square dancing is just starting up in OEC Club. They had two sessions before I arrived. If my schedule permits I will call for them once a week. They are very enthusiastic and are really "eager beavers." Most of them are career people with the U.S. Armed Forces or civilian employes of I.C.A. . .

Leo Barnell
APO San Francisco, Calif.

Say, Leo, you might look up Bill Johnson recently of Chicago who was headed for Seoul a couple of months ago. You could probably locate him at the American Embassy. He has his P.A. and records with him. Editor.

Dear Editor:

A few months ago I wrote a letter to Sets in Order in regard to the number of round dances taught, which caused quite a rumble, especially here in the Delaware Valley. It seems to have done some good for now the Round Dance Teachers in this area have gotten together and seem to be teaching the same dances at their clases. At least now it's possible to learn a dance and be able to dance it almost anywhere in the area . . .

Now I'm about to stick my neck out again, but this time with just a couple of suggestions.

1. Round Dance records made with the same piece on each side, one side made regular and the other side with cues for the dance. That way you could always play the record through

(Please turn to Page 50)



AS I SEE IT

bob osgood

July 1959

OF THE SEVERAL possible enemies of present-day square dancing, none is more dangerous than *competition*. By this we mean contests of ability where one square of dancers is judged on the basis of ability over other dancers, or one caller is judged against other callers.

When square dancing first started its current rise to popularity it was presented as a recreation, as a participation activity rather than just another spectator sport. In the midst of an era when there are so many forms of entertainment to amuse us as we sit and watch, square dancing fills an important place for those who want *to take part*.

By its very nature, square dancing is designed for cooperation rather than competition. In a contest, for every winner there must be losers. In square dancing, every participant *wins* a sense of satisfaction as he follows the calls and enjoys the friendly atmosphere of a square dance in action.

The club, be it open or closed, large or small, experienced or inexperienced, is the hub of the square dance movement. There is no more sure way of breaking up a club than by setting up some of the members as being better dancers than others. Friendship, which is the mortar that holds these club groups together, is shattered. *Without friendships you have no basis for square dancing.*

Imagine just for a minute that there were square dance contests. How could you judge one dancer against another? We have so many varied styles of dancing, even in any one given area, that to say one was correct and all others wrong would be ridiculous. If, because of their youth, dexterity, acrobatic styling and so-called perfection, one group is adjudged the "champions," does this mean that the middle-aged dancer who makes up the largest part of the square dance population is inferior?

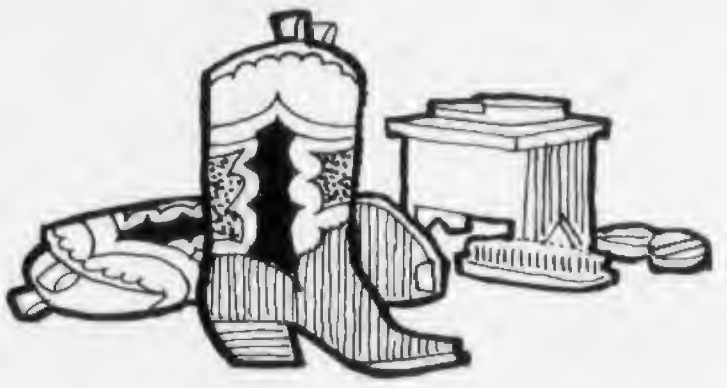
We have held the feeling over the years that making a mistake in dancing is normal and that satisfaction comes from picking up the action after a "rough spot" and continuing on with a minimum of disturbance. Joe Lewis, who introduced square dancing and calling in Australia and watched it fall apart because of contests, tells of one of the most influential contest managers finally becoming convinced that competitions were wrong. It was just following a championship match when he saw a son and mother lose in a competition — they were fighting bitterly over who had done wrong.

This incident in Australia is no exception, for square dance contests have been tried in various sections of the United States with most unhappy results. Imagine, if you can, the case of one excellent group of young dancers who had just won second place in a contest held in the South several years ago. Approaching the winning team, the eight second-place dancers each invited one of the victors to be a partner for the general dancing that was to follow. Embarrassed, the *champions* said they were sorry but they couldn't. They had just danced the only square they knew (and had memorized) in the competition.

Is this square dancing?

The element that will "sell" others to take up square dancing is not its complexity. The fun, the simplicity and friendliness will have a far greater influence in winning new converts. The type of dancing necessary to win contests would be in an entirely different category than that needed to *sell* non-dancers to join in on the *fun*.

As early as 1949 we were approached by the National Broadcasting Company to produce



a national, coast-to-coast TV contest. Since that time at least six similar offers have come our way. It isn't that we feel that a square dance show, reaching millions, would not be a blessing. The *right kind* of a square dance show would. However, the exploitation of square dancing in this manner would not only give a wrong impression of the activity, it would, in all probability, and judging from past experiences, be of such harm that it could damage the activity permanently.

A steady growth of square dancing, allowing time for proper leadership to be developed, is the answer to achieving permanency for the activity. We are only now recovering from the "boom" period of nine years ago. The earnest efforts of every sincere square dancer are now, as always, needed to protect and advance this hobby in the proper spirit of friendliness and pleasure.

Department of Information

THANKS to Bart Haigh in Kew Gardens, New York, for this bit. It seems that one of our foremost reference books, found in all libraries, schools and many homes, The Encyclopedia Britannica, publishes a Book of the Year which keeps its readers up-to-date with the current world happenings. Well sir, in the 1959 edition on page 198 one Arthur Murray summarizes the dance picture for 1958: "There were no dance revivals during 1958 and little interest was shown in polka, Charleston or *square dancing*."

Now that does sound a bit strange. We can't say too much for the polka and Charleston, but perhaps Mr. Murray failed to look around as he should. Undoubtedly at the price a couple might have to pay to square dance at an A. Murray studio the activity would be dead long ago. However, we're pleased to report, as far as we can tell, you'll find square dance clubs and classes perking along in just about every part of the country. In many areas there were more classes this past year than ever before and square dancing remains, as far as we can tell, the most inexpensive, family type, friendly, participation-activity in the whole country.

Hats Off!

ONCE AGAIN all of us stood back in amazement at the wonderful job done by the folks handling the National Convention. So much unselfish time and thought goes into one of these things and the people of Denver more than outdid themselves with their friendship and hospitality. (You'll find a story and pictures on pages 16 and 17 of this issue.) We're probably not overstepping our bounds by saying to the people of Colorado, on behalf of square dancers every where: "Thank you, and well done!"

The amazing portion of the convention to us and to thousands who sat in the stands watching, was the pageant of square dance history. The two and half hour show, dreamed up by "Pappy" and Dorothy Shaw and produced by Dorothy was presented twice, in the afternoon and evening, Friday. Prior to the morning of the show none of the episodes had rehearsed together. Some of the acts were even assembled there at the convention. Few would have

A great thrill for the crowd and for all of us old timers who remembered Herb Greggerson of El Paso, Texas, was to watch Herb and Pauline in some of their Blue Bonnet routines of the old Texas Schottisches.





Like a cameo from some treasured brooch was this glimpse of the stately Minuet by Dena and Elwyn Fresh.

realized it however when the five hundred "members of the cast" marched out into the arena for the first time. Following a commentary by Chuck Jones and with an amazing taped musical background prepared by Fred Bergin, the history of square dancing unfolded. Someday soon perhaps we may be able to present a picture-story of each chapter for you to read and enjoy.

Tid Bits

THE AMERICAN Square Dance may be represented at the United States exhibition in Moscow this month if the efforts of some of our overseas enthusiasts are realized. Betty Casey (Texas, The Philippines, etc.) and her high-school aged dancers from Munich, Germany may get the go-ahead signal. Would be a wonderful opportunity. Detroit, Michigan will be the site of the 10th National Square Dance in 1961. Also submitting bids were Las Vegas, Nevada and Miami Beach, Florida.

A group of callers in Boston have worked out a plan to sponsor a number of special dances to raise $20,000.00. This money will, in turn, be used to promote square dance classes through newspaper, radio, television and direct mail advertising.

In the professional caller's panel at the National a resolution was presented and signed by quite a few of the prominent touring callers to the effect that tape recording of their dances would be discouraged . . . Bud Dixon, then chairman of the National Convention Board received a tremendous Saturday night ovation when he read a statement made by that group as going on record against any form of national square dance organization . . . Time Magazine's article (June 8) is causing quite a bit of discussion these days. The reference to "optional redeye" certainly added nothing to an otherwise fine article. Such is the price of fame, but how easy it would have been, and how much better to have just left it out.

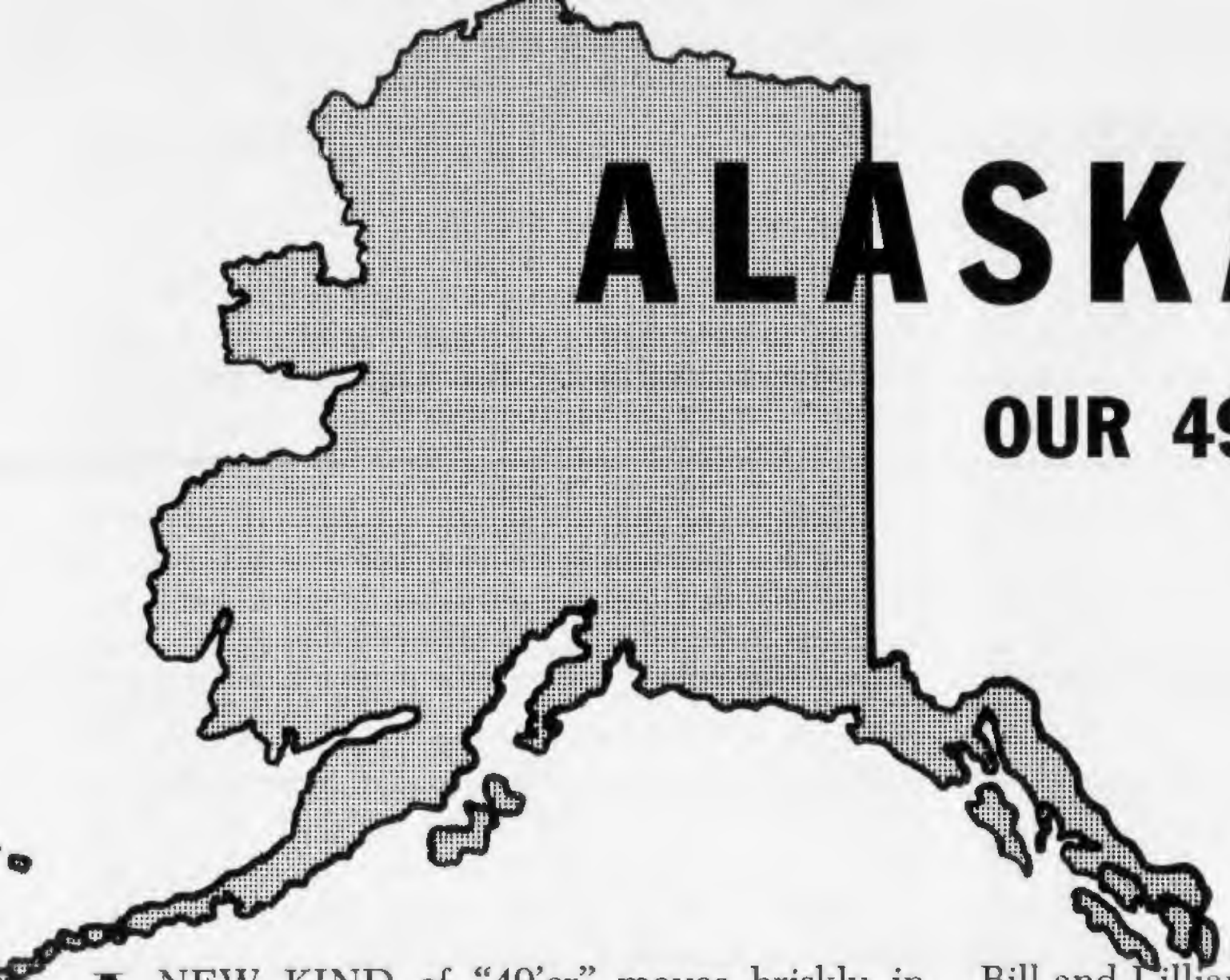
A Present-day 49er

THE FOURTH DAY of this month a brand new star is to be added to the 48 in the field of the flag of the United States. This star of course represents Alaska, our new frontier state, largest and most northerly of all the others. The Alaskan pioneers of today have taken square dancing with them into their wondrous land and we find the activity started off on a firm foundation. For an interesting view of Alaskan square dancing today be sure to read the article starting on page ten of this issue.

Fulfilling a long time ambition, we'll be up in Alaska ourselves this month. In fact we should be there right now as you're reading your July issue. This will give us a chance to work first-hand with the dancers and callers in our new state and to see this fantastic place for ourselves.

For August

NEXT MONTH we're dedicating Sets in Order as All-Time-Favorites month. We have hopes that callers and dancers will join us in digging out some of their older favorite rounds and squares and include them in their club and class programs. With so many newer dancers who have only been a part of the activity for perhaps a year or so, there are a large number of older dances that would be *new* to them.



ALASKA

OUR 49th SQUARE DANCING STATE

A NEW KIND of "49'er" moves briskly in the spotlight of international attention this year – and particularly this month, as Alaska, our far-north neighbor, becomes officially the 49th state of our union. With her she brings a whole new group of square dancers to become "stateside" dancers, too. With this issue we welcome them to the square dancing nation and pass along some informative material about Alaskan square dancing.

Poking and prying about among the clubs and classes under the Northern Lights, we find things going along about as follows . . .

In Ketchikan

Ketchikan is strung along the lower continental tip of Alaska for a distance of about 10 miles and supports three major square dance clubs. First, the Deer Mountaineers, who take their name from a peak overlooking the town and who meet 1st and 3rd Saturdays at the Pioneer Hall, downtown. Second, the 49'ers who meet 2nd and 4th Saturdays at the Mountain Point Community Club House, Mile 6, South Tongass. Third, the Sourdough Squares who meet 4th and 5th Saturdays at the North Tongass Community Club House, Mile 9½, North Tongass.

At the Fifth Annual Southeastern Alaska Square Dance Jamboree held April 18 at the Eagle's Hall in downtown Ketchikan, all three clubs participated, with an average of 6 squares dancing at all times. Callers are non-professional and the list includes: Hardy Gregory, Bill and Lillian Mossburg, Bill Lattin, Bill Huff, "Doc" Smith, Jiggs Peihl, Dick Hanson, Bud Kamm, Bob Anderson and Gene Kinerk.

Most square dancing ends in Ketchikan, in common with other Alaskan areas, during the month of May and club members defect to the sport of salmon fishing during the summer. Dancing resumes in September.

Contrary to the general concept of a frigid climate throughout Alaska, Ketchikan is said to have a "banana-belt climate," with an annual average rainfall of 12 to 13 feet per year. With the probable admission of Hawaii into the United States, the new geographical center of the States will be just 90 south of Ketchikan, at Prince Rupert, B.C. Thus Ketchikan will be the closest American city to the geographical center.

In Anchorage

Square dancing in Anchorage as in all of Alaska has what is believed to be a definite advantage over other areas that are blessed with the powers of Old Sol. The long, confining winters demand that an individual have an outlet for his ambition and physical energy. Square dancing fills a basic need for "Something to do."

Anchorage at first glance appears to be a young people's city – one notes the absence of older people and an unexplainable quality of others that marks them as transients. The Spring construction season brings into town

cars from all states in the other 48. Many stay on after the snow falls and it is obvious that only the young, looking for their life experience, are willing to stake all and try their hand at pioneering the North.

The average age of Anchorage square dancers is around 30, an age which acutely demands fulfillment of the urge for physical expression found in square dancing. New dancers are constantly being encouraged and the interest has created a need for more and more dance instruction. It is the fostered hope of Anchorage dancers that the finished product of the square dance classes will have a chance to grace the sets before rotation catches up with them and their instructors, many of them being there on a military basis.

Dudes and Dames Club of Anchorage meets weekly at the Northern Lites Service Club on Elmendorf Air Force Base. This is the only military sanctioned square dance club in the Anchorage area but is not limited to military alone. Dancers from all walks of life assemble at the Nugget Room of the service club on Saturday evenings to dance to the club's regular caller, Ed Adams, a former Californian. The current membership of the club is around 50 dancers. Bob Vogt is President; Pearl Kimball is Secretary-Treasurer.

Square dancing in Anchorage, too, in the summer months creates a condition of indecision for the nimrod and devote of Ike Walton. In this respect it becomes a choice or a compromise; the latter being the case for most avid enthusiasts of both diversions. Many is the time that at the end of a Saturday session of square dancing, a group will take off for the "boon docks" on a fishing spree. It is possible to fish all nite long during the beautiful month of June in Alaska. This is the time of year when the sun *just* goes down, only to "pop" up again with a new day – in name only.

Dudes and Dames are one of five clubs active in the Anchorage Area, plus a beginners' class. They are formed into the Anchorage Area Folk, Square and Round Dance Council, with each club having two delegates representing them on the Council. Throughout the year the Council sponsors five area dances. Two are held during the Fur Rendezvous Celebrations in February; there is a Spring Festival in May; a Fall Round-Up in October and then the Christmas Jamboree during December. During the summer the Dudes and Dames and Hi Steppers Clubs sponsor picnics at Green Lake on Elmendorf AFB, where the clubs dance. The present Council officers are Frank Topolski, Sam Kimball and a secretary appointed pro-tem at each meeting.

The Hi Steppers are a round dance club dancing every Monday evening in the Nugget Room mentioned earlier. George and Gladys Ioanin are the leaders and instructors of this group and present attendance numbers ten to twelve couples. Each month a round dance is chosen at a Teacher's Workshop with representatives of each club present. Club officers are George Ioanin, Sam and Pearl Kimball.

Favorite rounds being danced in Anchorage are: Waltz Romance, Tammy, Waltz Caress, Shine On Harvest Moon, Wishful Waltz, Walkin' & Whistlin' Mixer, Why Oh Why, Third Man Theme, and Honeymoon Waltz.

Other dances in the area include the Turnagain Twirlers (Square, Folk and Round) who meet Wednesdays at the YMCA. There are no regular callers but members take turns calling.

Then there are the Northern Lights Circlers who meet every Saturday at the Mt. View Community Hall with Frank Topolski and other club members calling.

The Jr. Merry Mixers Children's Group meet Saturdays with Frank and Mary Topolski; the Turnagain Twirlers Children's Group on Fridays with Lee Bextel and Bernie Hosman.

La Honda Jubileers meet on Saturdays in the La Honda Trailer Court in nearby Spenard,

Sourdough Squares and their "squaws"—
Ketchikan, Alaska



with Milton Radford calling. This is a closed club for persons living in the court. Radford also has dances every Wednesday and Friday at Ft. Richardson, the army post.

In Seward

Oldest square and folk dance club on the Kenai Peninsula is Gateway Swingers, organized in 1950 with Beryl and Russell Wagner being the moving spirits. This club meets on Saturday nights to dance to recorded calls. One of the highlights of the past square dance season for the Seward dancers was their visit to Soldotna where they enjoyed the calling of Fred Reger. The Soldotna dancers were invited back and three squares made it thru a record snow storm in February. At such get-togethers a special effort is made to have plenty of good food and gallons of coffee.

In Kodiak

In 1949 Kodiak's residents numbered only a few hundred and suddenly, with the attack on Pearl Harbor, the numbers burgeoned to over 30,000, firmly entrenched. By 1947 this great number had diminished to only about 5000 military and 2000 civilian citizens.

Kodiak had a Community Center and its director, Ken Wade, was on loan to the Kodiak Rotary Club by the YMCA. One of Ken's most popular programs at the Center was his weekly square dance with capacity crowds. Ken did the calling and Pop Mates on the fiddle was joined by an ever-changing group of musicians.

After Ken's departure, square dancing facilities were not available in the village but from time to time various groups would meet on the Kodiak Naval Station at the Enlisted Mens' Club or the Chief's Club. Late in the summer of 1957 a small group got together and started dancing to records in privates homes. The gang consisted of Swede and Ruth Breckberg, Elvin and Pearl Foster, Kim and Shirley Clark, Gil and Bonnie Jarvela and Jim and Mary Garrette. This kind of dancing was hard on the living room floor but it filled a need. The idea caught on again and now at least three squares dance each Saturday night in the recreation room at the home of Bob and Helen Hall. A pot-luck midnight supper finishes up the evening – and sometimes the men furnish the foodstuffs.

The Fosters have charge of the phonograph records and also help a teen-age group dance on Thursday nights at the Kodiak Labor Temple.

Alaskan square dancers don't come to the square dances on dogsleds, no matter what romantic notions readers may have. Instead you will find everything from Volkswagons to Cadillacs parked outside the square dance hall and a lot of the dancers come in by 'plane or boat to Kodiak from the outlying villages. The dancers themselves are a cross-section of typical Americans: housewives, school teachers, nurses, office workers, cannery workers, carpenters, pilots, salesmen, doctors, heavy equipment operators and a large number of professional Navy personnel.

In Fairbanks

'Way up north in Fairbanks there are several active dance clubs with Walt Schuette at the helm. Walt does the calling for the Fairbanks Square and Folk Dance Club which meets 2nd and 4th Saturdays in the Masonic Hall and also the Sourdough group dancing 1st and 3rd Thursdays, same place. Walt also has a new group which dances at University High School and he always calls to live music.

President of the Fairbanks Folk Dance Club is Nathan Gerson and during the year the club features special events such as a Dog Patch Dance, a Children's Party and a big Christmas Party with gifts for all and a buffet supper. During the latter part of June the club planned a river boat trip down the Tanama River, stopping enroute for a big picnic and dancing on the river boat. On July 11 they will hold a dance to honor their sister states in recognition for the 49-star flag.

The University Park School P.T.A. sponsors square dancing in the school on 1st and 3rd Fridays, except for the three summer months.

Mt. Edgecumbe's Tee Totem Squares in action.



The project was started by Dick Schule and the caller is Walt Schuette.

North Star Steppers is an advanced folk dance group meeting at the U.S.O. every Tuesday with the Jack Bovees as instructors.

In Mt. Edgecumbe

Tee-Totem Squares have 40 members and take their name from the Totem Club where they dance each Tuesday evening. This club was built during World War II and has served as a community hall for the residents of this small island across a 500-foot ocean channel from Sitka.

This year has seen many special special activities. Buster and Doris Borhauer have sponsored a junior Tee-Totem Club for 10-14 year olds. Club members took part in the Alaska Pageant with the Sitka dancers.

In spite of the long over-water distances involved, the club has been lucky to have two out-of-town callers, Paul Burnett from Juneau and Shelley Andresen from Pelican.

Tee-Totem Squares have three beginner callers; Al Miller, Art Williams and Al Blake who introduce something new each week.

Square dancers of Mt. Edgecumbe and Sitka come together frequently for evenings of dancing fun. All have been contacted to help entertain on the Fourth of July when the flag with the 49th star becomes official.

In Sitka

Two years ago only a few people were dancing in the Sitka area, in each other's homes. Then Darrell and Leona Wilcox and Doris Noreen came along to give a series of beginners' lessons and now there is a great deal of interest in square-ing, with Murill Cleven and Jim Reeder helping Wayne Peters with the calling. A club has been formed, called Koo Tee Ah Squares, roughly translated as Totem Pole Squares. The club dances every Saturday night, sometimes in the Baranoff grade school multi-purpose room and sometimes in the Moose Hall. There are 6 to 8 squares dancing most of the time.

Two squares from the club took part in the Alaska Days Pageant last fall and 7 club members flew to Juneau over Memorial Day weekend to attend a dance and so become Knotheads. A street dance is planned as part of the July celebration and the first 49-star flag will be raised in Sitka on Castle Hill where the Russians turned Alaska over to the U. S.

In Soldotna

After several years of dancing to recorded calls, square dancers in this area now dance to caller Fred Reger, who moved in about a year ago from Chico, California. In addition to three couples from Cohoe, 22 miles away, there are also dancers from Clam Gulch, Kasilof and Sterling with the Soldotna group.

There is a practice night once each week where new dances are learned and a party dance once a month. Mukluks are not the regular footgear for square dancing altho' sometimes they do appear on the dance floors. On the shortest day of the year in this area, the sun rises about 9:30 A.M. and sets about 3:30 P.M. with considerable twilight before and after. Sometimes, going home from the dance, the dancers see the sky still light in the west from the sunset and light in the east from the sun starting up, both at the same time. A visitor from California asked one of the dancers, as they were returning from a dance last summer, "When do you turn on the headlights?" The dancer replied, "About the end of August!"

FROM THE HOMESTEAD TO A SQUARE DANCE AT 40 BELOW

By Ken Kunkel, Fairbanks, Alaska

About two hours before you leave for the dance plug in the headbolt heater and any other accessories you may have to warm the engine before starting. Then we make the normal preparations for going to the dance except you carry part of your dancing clothes with you and change into them at the dance. One thing we have to remove are the long handles. Dancing isn't very much fun in Bunny Boots so we have to warm up our shoes too. Time to start the car! Pour a capfull of starting fluid into the air intake and hit the starter and it should run. Sometimes it requires additional firepotting on the oil pan to get the motor to turn over. Then run it slowly with the radiator covered until the temperature gets up if at all and you should be ready to go.

Everything ready and loaded and make sure the shovel and chains are in too — we may need them. After we get to the dance cover the hood or lift it and cover the engine to keep the heat as long as possible. It may be necessary to start it every two or three hours and run five minutes to assure that it will start after the dance. *(Please turn the page)*



Square dancers at Soldotna, Alaska

Sometimes we take the battery inside with us to keep that warm as the battery gets a lot of hard usage here in the winter because of the long hours of dark.

Spring is a bad time because the mud makes things so nasty that it keeps a lot of people home rather than fight it. The mud when wet is about as slippery as a greased pig – much worse than a dance floor with too much wax. Chains are usually required till you reach dry roads or pavement. In our area we are six miles from pavement and five from gravel. We try to get together and go in one car or Jeep or maybe in a caravan so we can help each other.

Around and About

In Valdez on the Richardson Highway and the home town of the present Governor of Alaska, William Egan, there is a small group that dances in the manse of the Episcopalian Church. They dance to recorded calls.

In Palmer, 50 miles from Anchorage, there are dances during the fall and winter months on 2nd and 4th Fridays. Bertram H. Rutan is the spokesman for this unorganized group. Coming on down from Palmer, there is a small community called Chugiak which has three squares known as the Northland Promenaders, with Milton Radford calling.

(Our grateful thanks for help in preparing this article from: Freda Lewis, Helen Hall, Gateway Swingers, Bob Vogt, "Doc" Smith, Ed Browne, George and Gladys Ioanin, Esther Peters, Mrs. Nathan Gerson.)

Some of the Alaskan dancers have been introduced to square dancing just since being in the far north country and went to their first classes bundled in parkas with the temperature ranging between 35 and 50 degrees below zero in the Fairbanks area.

Program Spring Festival Dance

Anchorage, Alaska – May, 1959

8:00 p.m.

Square	Ed Adams	Runoutanames
Square	Ed Adams	Old Fashioned Girl
Round		Blue Skirt Waltz
Square	Bob Vogt	Green River
Square	Bob Vogt	There'll Be Changes
Round (Mixer)		All Amer. Promenade
Square	Bernie Hosman	Grape Vine Twist
Square	Bernie Hosman	Oklahoma Cyclone
Round		Irish Waltz
Square	George Ioanin	Pussy Cat
Square	George Ioanin	Calico Gown
Round		Country Two-Step
Square	Jim Carney	Texas Star
Square	Jim Carney	Bumps-a-Daisy
Round		Gadabout
Square	Frank Topolski	Louisiana Swing
Square	Frank Topolski	Bo Weevil
Round (Mixer)		Walkin & A-Whistlin
Square	Fred Reger	Hurry-Hurry-Hurry
Square	Fred Reger	Inside Arch
	Intermission	
Square	Bernie Hosman	Shuffle Star
Square	Bernie Hosman	Hash
Round (Mixer)		2-Timing 2-Step
Square	George Ioanin	Melody d'Amour
Square	George Ioanin	Manana
Round		Tenn. Sat. Night
Square	Ed Adams	The Auctioneer
Square	Ed Adams	Bull Frog Special
Round		Glow-Worm
Square	Bernie Hosman	Caller's Choice
Square	Bernie Hosman	Caller's Choice
Round of month		Hula Two-Step
Square	Fred Reger	You-all Come
Square	Fred Reger	Yucaipa Twister
Round		You'd Be Surprised
Square	Ed Adams	Hashing the Chain
Square	Ed Adams	Little Red Wagon
Round		Why Oh Why
Square	Jim Carney	Denv. Wagon Wheel
Square	Jim Carney	Rip-and-Dive
Good-night Waltz		









STYLE SERIES:

HAND HINTS

IN TODAY'S contemporary form of square dancing the choice of hand holds is usually optional and is dependent upon the whims of individual dancers. Often, however, we find some spot in our dancing that is awkward and in need of improvement. Just such a spot may be the comfortable use of hand holds in a box the gnat and box the flea.

We know that for a box the gnat, the couples change places as the lady left face turns under the raised right hand of the man. In a box the flea it's a left hand hold and a right face turn. We also realize that if hands are held too tightly the resulting turn will be down-right uncomfortable. On the other hand, if the lady will just allow the man's hand to roll lightly over hers, keeping constant contact for security, she can make her turn with a minimum of discomfort.

For instance, in a box the gnat, the couples meet with a right in regular "hand-shake" position (1). Both hands are raised (2) and as the lady makes her left face turn and the man walks around, the man's hand rolls over the back of hers (3). Ending the movement, couples face each other (4) and the hands are in a normal position (rather than in an Indian grip) ready for a second box the gnat or whatever else might be called.

In the box the flea the couples meet with left hands (5) and as the girl turns under the man's raised hand (6) she allows his hand to turn lightly over hers (7) until they end facing each other (8).









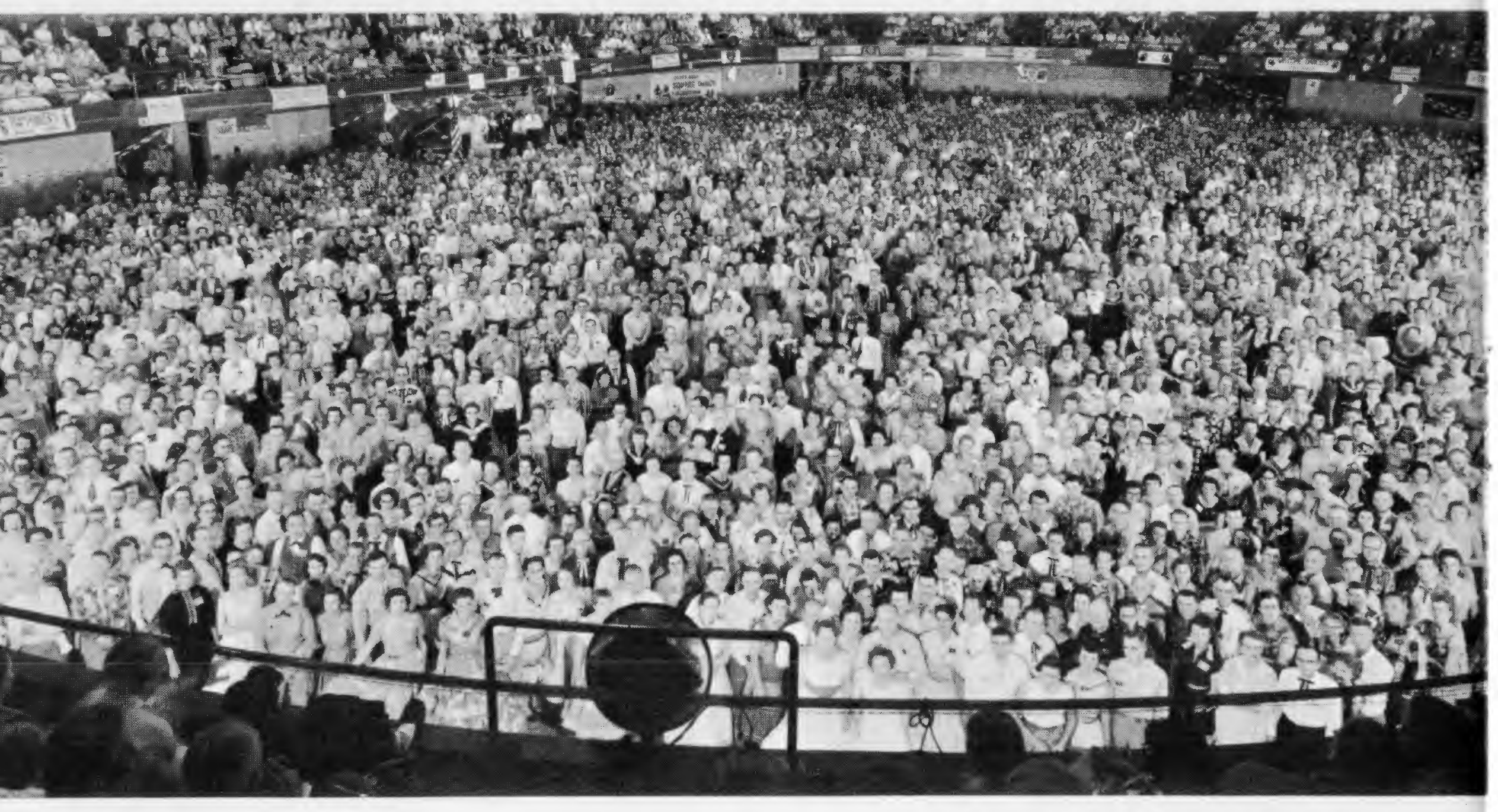


Photo by Convention Photographers International

DENVER: CONVENTION HIGHLIGHTS

SOMEONE must have paid off the weather man. Less than two weeks before, there had been snow within a few miles of Denver and the day following the big weekend it rained. However no one could have asked for more beautiful skies for the running of the 8th Annual National Square Dance Convention last May 28 thru 30th.

The 8,875 dancers who registered for the occasion came from more than 40 States and several Canadian Provinces. One enthusiast, Betty Casey, flew all the way from Munich, Germany just to be part of the fun.

An almost full floor of dancers in the giant Arena on Thursday morning started the festivities off in record style. From that time until midnight Saturday there was little let-down in the dancing and enthusiasts could elect their own preference ranging from comfortable squares, rounds, contras and a sprinkling of international folk dancing to the hottest hashes.

Among the actual conference panel sessions, some, including the Professional Callers, Publications and Dressmaking Panels, were well attended while others rattled around in the large meeting rooms. The dancers obviously came to dance, and dance they did in the workshops and programmed dances in several halls scattered around the auditorium area.

Also for Spectators

There were highlights that did attract capacity seated audiences, however. Twice on Friday a pageant of square dancing was presented on the huge arena floor. Both times the balconies were filled with thousands of spectators as 500 dancers from all parts of America traced our dances from the early 1600's to the present day. Amazingly enough, the 15 groups had never met together before the morning of the performance and yet somehow, even without rehearsal, the show fell delightfuly into place. There were entire production numbers

such as the one tracing the Mormon trek (complete with covered wagon and bonfire) contrasted to elegant simplicity as one couple danced the Minuet. There was beauty created by a single set and other sequences often used 60 dancers or more, but all were enthusiastically received.

And there was a Style Show. This was held on Saturday afternoon in the great auditorium and, as more than 2000 dancers watched, 15 or 20 one-time models and their caller-husbands displayed the uniform-of-the-day for the well-dressed square dancer.

The Convention at Denver will not soon be forgotten. Dances down the main street of the city, department store windows trimmed for the occasion, an amazingly well-attended midnight rodeo, and the city's daily newspapers filled with stories and pictures of square dancing all added to the picture.

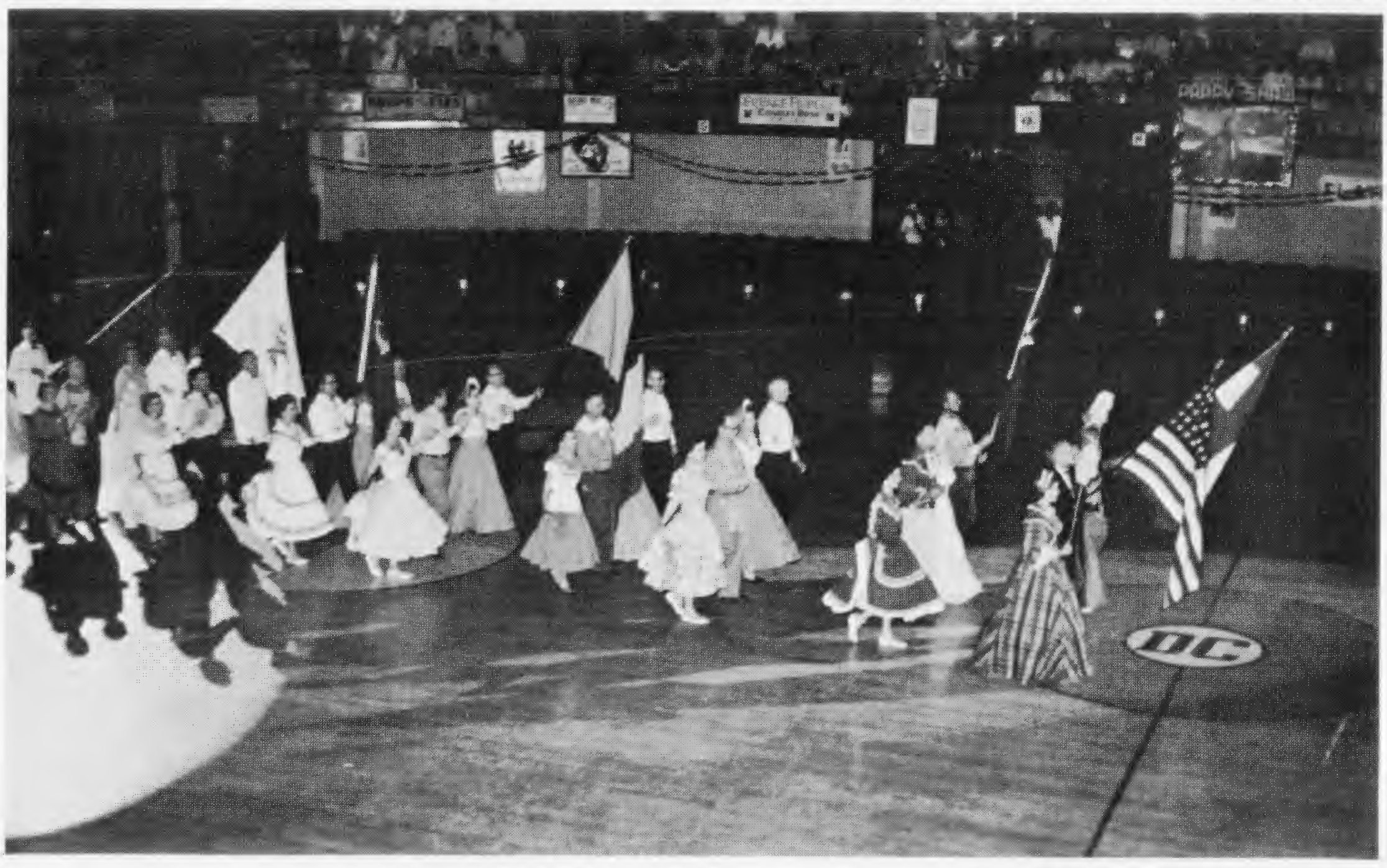
To the General Chairmen, the Nichols' and the Slacks, along with all of the committee chairmen and their workers who spent months in preparation for this Convention goes the credit for the success. To the late Pappy Shaw goes acknowledgment for the great inspiration that was demonstrated by all who participated.



Dancing in the streets of Denver. Noontime Thursday and Friday was square dance time down the main city street.
Photo by R. L. Beegle

Photo by Convention Photographers International

The American flag led the grand march for the opening of the great pageant with its five hundred performers.



BASIC ROUNDS for ST. LOUIS

By Edsel Hatfield, St. Louis, Mo.

THE ST. LOUIS Callers' Guild has tackled a problem that has been suggested in your publication at intervals through the past few years. Since I fathered the idea, our chairman requested that I form the committee and complete the project. (Will I ever learn to keep my mouth shut?). Here is what came out of the meetings.

We have selected 12 round dances and 12 circle mixers which are to become standard fare for all of the dancers in the St. Louis area. One round and one circle mixer will be reviewed or taught along with the new round of the month at the Callers' Guild meeting. Two weeks later, at the dance workshop of the Greater St. Louis Folk & Square Dance Federation, the same dances will be presented to the dancers. Henceforth, these same dances are to be used at all regular Federation functions and we hope that the callers will co-operate by including them in the programs of their club and open dances.

Where we've indicated that only the first part is to be taught, we did so for expediency in teaching, since we can always go back and teach the other parts at a later date.

The list follows:

Rounds	*Mixers*
1. Glow Worm (1st part)	Waltz of the Bells
2. Penny Waltz	I Miss My Swiss
3. Calif. Schottische	Five Foot Two
4. Jessie Polka (2 parts)	Oslo Waltz
5. Fascination Tango	Progressive Two-Step
6. Black Hawk Waltz (1st part)	Baby O'Mine
7. Calico Melody	Starlight Schottische
8. Happy Polka	Canadian Barn Dance
9. Dreaming	Patty Cake Polka
10. Susan's Gavotte	Varsouvienne by Three
11. Eva Three Step	Over the Top
12. Beautiful Ohio	Anniversary Two-Step

This list undoubtedly would not meet the approval of any other person or group working on the same project, but we had a two-fold idea in selecting these. First, the dance had to be past the new stage and had to be a good representative of the category into which it falls, i.e., Gavotte, Waltz, Two-Step, Tango. Secondly, we tried to select dances for which really good recordings of the music are available since we felt that much of the success of any dance is due to the recording to which it is danced.

By the time of our Spring Gala last April, the first three rounds and circle mixers had been reviewed and they appeared on the program. We may make minor changes in the list over the years, as this is a permanent committee, but at least we feel we have started off on the right track to bring some sort of leveling process to our round dance picture.



ON THE COVER

The familiar "star spangled banner" becomes a star greater this month. In this issue we salute the "49th" with the addition of a square dancing Alaska.

LADIES on the SQUARE

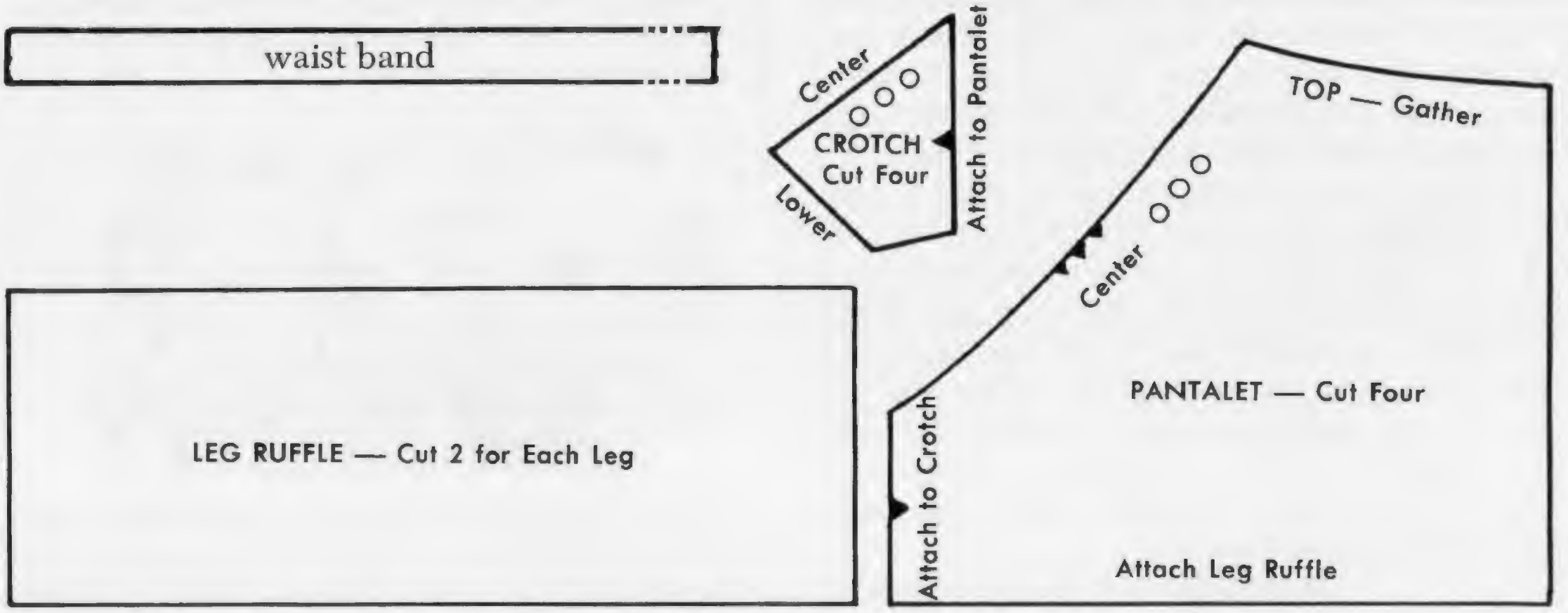
A COMBINATION SLIP AND PANTALETS



THIS PATTERN was designed to combine a slip and pantalets to be worn under frothy nylon petticoats. Friends of Mardi Carson, their designer, around Rochester, Minnesota, have been enjoying these for some months and Mardie is happy to pass her ideas along to all sewing square dance gals. Here are directions for assembling the pattern shown here, which consists of four pieces: Pantalet (cut four, side fronts and side backs); Crotch (cut four); Leg Ruffle (cut two for each leg); Waist-band (to size).

1. Join center seam of crotch, both front and back, with a flat-felled seam.
2. Join center front and back of pantalet.
3. Join right side seam, then left side seam, leaving a 7″ opening on left side for zipper.
4. Gather at waist to fit a band. The pattern will fit a 22″ waist to 26″ waist without alteration. Let your waist measure govern.
5. Attach pantalet to waist band.
6. Match notches of crotch to pantalet and join the seam.
7. Join lower crotch seam, joining front and back.
8. Gather leg ruffle to fit bottom of leg on pantalet. Rows of lace, eyelet embroidery, rick rack, nylon net frills or other edgings may be applied to this ruffle to make the pantalet match your costume. The more ruffles and the fuller they are the prettier they will be.
9. Put in zipper.
10. Either sew buttons or hooks and eyes on the waist band.

In cutting out your pattern measure about half-way down your thigh from your waist, for the pantalet. For the ruffle, measure from the bottom of the pantalet pattern to about 1″ below your knee. Use tissue paper to your own measurements in the proportions shown here. The original pattern measures 15½″ down at its longest; 18″ across at its widest for the pantalet. The crotch measure 5½″ along the lower edge; 6″ down the center. The leg ruffle measures 9″ down, 24″ around.



HOW TO LEARN SQUARE DANCE CALLS

Part I



IS YOUR MEMORY faulty, Mr. Caller? Do all of these cross-trail dixie square thru's throw you? Well, you must realize that there are a lot of reputable callers in this boat with you and to prove it, we have asked some of them to let us all in on how *they* learn square dance calls. Maybe these hints, theories, outlines and hunks of philosophy will be helpful.

* * *

It is very doubtful that anyone has found a magic formula for learning square dance calls but I do feel there is one thing that helps a lot. It is to know the figure of the dance before you worry too much about the words. A caller must know what he is trying to make the dancers do before he can expect to do a good job of telling them.

For most beginning callers the singing call is the easiest because the tune will help him remember the words. Also in the singing call the timing is worked out ahead of time for the caller. In the patter call phrasing and rhyming the phrases will make the learning of a new call easier.

With experience each caller learns phrases that flow for him and that can be used over and over in the different calls. It is much more difficult to learn a call in another caller's words than it is to learn the figure of the dance and then put that call in your own words. Remember – your own wording will roll through your lips much easier than someone else's will.

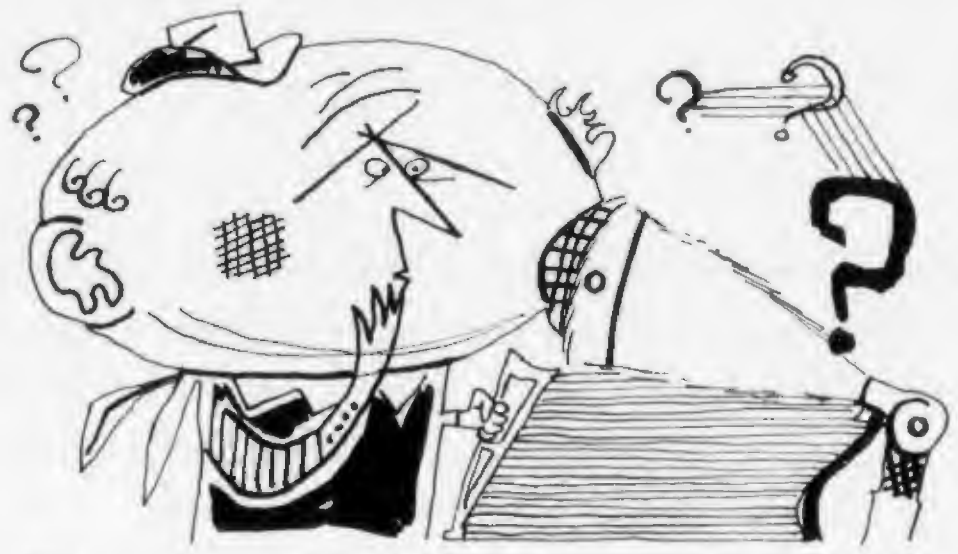
To those who are thinking of starting to call, let me mention one other thing. Don't try calling until you have had a lot of experience as a dancer, so that you really know dancing before you try to tell others how. I say this because I have seen men try calling when they did not have the proper knowledge of square dancing. They failed to make the grade as callers and then we lost them as dancers, too. I sure hate to lose any square dancers!

– Harold Bausch, Leigh, Nebraska

Keeping up with the new calls, both patter and singing, is a large job without some sort of system, written or learned. I do not believe in reading calls and therefore have devised what I think is an easy method of remembering dance calls.

When I started calling 7 years ago there was much more emphasis on "Calling Hash" and not nearly so many new dance patterns to contend with. The art of calling Hash and blending the individual basic figures together into smoothly flowing dances is one of the big steps towards being able to tackle the large number of learned patter dances we have today. I would recommend to any caller to work more on Hash and less on patterns as a step towards easier memorizing.

There are two reasons for this: 1. It gives a caller a "mental crutch," undetectable to the dancer, in that he knows he can always swing into a Hash routine if his pattern dance slips his memory. He can be more relaxed this way; our mistakes tend to be when we are under pressure. 2. Learning Hash and calling it regularly gives the caller the opportunity to study each basic figure and its relationship to home positions thoroughly. Then he can know quickly where his dancers are at all times during a dance and what combination of figures will get them to partner or corner.



There is no substitute for preparedness and a caller must be ready to devote as much time as necessary to practice. When studying a new

call I first eliminate all the patter in the write-up. This generally reduces a 10-line dance to 4 or 5 lines. Then I take these remaining lines, the commands, and put them into my own words, finally adding my own patter as I call the dance. This has cut the time required for learning dances down to just a few minutes.

In calling as in everything else, experience is the biggest asset. The job becomes easier as time goes by and as your ability to memorize increases. Also, as a caller's background expands he will find that he does not need to memorize a whole new dance but that he already knows from past experience some or even most of the new dance.

— John Strong, So. San Francisco, Calif.

* * *

On a patter call I like to walk a square or two thru it and follow the figure, giving very little thought to the fill-in phrases. Then I call it with music, using my own phrasing. I review the dance as written and if I like the original fill-in, use what I like. I call the dance 2 or 3 times the first night, using varied breaks and then for a week or so with other groups. In a week the pattern is fairly well fixed in one's mind.

On a singing call it is pretty much straight memory work. Years back I used to just about always get the new singing calls, both with and without calls recorded. Now, even after more experience, I still prefer to hear the number as originally called. This helps me to do a better job.

I seldom do any practice calling of new dances at a regular dance. I am lucky in having a 2-hour practice session after each television show and this has been a great place to work out many calls and new movements.

— Earle Park, Yorkton, Sask., Can.

* * *

Research comes first — delving into dance magazines and other sources for interesting and smooth-flowing dances. We analyze and work them with small playing cards to see that they work. We then get a square of capable dancers for a workshop. These folks can "feel" if the dance is good and their honest opinion is important and valuable.

Next I outline the pattern of the dance and picture it in my mind as it will look on the floor. This "pattern" is then noted on cards (5" x 8") — using different colors for patters, breaks and singing calls. This is done by symbols and abbreviations in a system I have developed. (See below.)

Then comes the learning of these "selected" dances. Since I don't have a photographic mind I rely on these cards, my constant companions. I never learn a dance by rote and then try to deliver verbatim. I use the skeleton of the dance only and ad lib the fill-in "yak" for timing. This takes daily practice.

Preparing to call a full dance I "cram" as for an exam for a couple of hours, deliver the dance and then wipe the slate clean. Since I call about 5 dances a week to all level floors I find this method best for me.



Here is an example of what my card system looks like:

Break

Card	*As Called*
1 & 3—XT—UTB	1 and 3 bow and swing, round & round with pretty little thing Go up to the middle and come on back Now — cross trail and you turn back
1/2 S/T	Half square thru in the middle you do
R & L	Right and Left thru with the outside two
DIVE	Then —*Dive thru, pass thru, Right and left thru with outside two — turn 'em around
3/4 S/T	Repeat from *3 more times Then — Cross trail and you turn back
L.A.	There's corner — Left allemande, etc.

— Marie Gray, Tucson, Ariz.

Editor's Note: Part II of How to Learn Square Dance Calls, featuring ideas from several more successful callers, will appear in your August issue of Sets in Order. Be watching!

Chuck Sons' NOTE BOOK

This column is a slightly revised version of Chuck's talk given at the National Square Dance Convention as part of a panel on "The Future of Square Dancing." Editor.

Dear Bob,

The future of square dancing looks extraordinarily sunny and bright to me. I expect it to continue to be a vital and growing part of my life and of the life of America. I believe that it will increase the degree of understanding between Americans and people of other nations. It will continue to be, I hope, a method of relaxation and social contact between men and women everywhere.

What are the dangers that threaten the future of square dancing? They are, I believe, precisely those hazards that threaten any other creative pastime.

First of these and perhaps the only one I will have time for today is the ever-present danger of forgetting just what we are doing, what square dancing actually is and just why we are doing it in the first place.

We should have no trouble in agreeing on the answer to this: We are square dancing for enjoyment. We went into square dancing seeking pleasure and we found it — to a surprising degree. When we first started dancing the square we tended to skip and hop, partly through lack of knowledge, partly through sheer exuberance. Like any other childhood we accepted what we found with joy and innocence. The idea of square dancing being used for social advancement, for competitive reason, for establishing social cliques simply does not occur to the beginner. Such ideas occur in maturity just as they do in "real" life.

It seems to me that the primary purpose of the leaders in this movement is to preserve this joy of performance. At the beginning the novice dancer is excited and charmed by the newness and wonder of it all. Can his interest be preserved only by continuing to shower him with new calls, new figures, new patterns? Some callers and some leaders seem to believe so. They may be right.

But if this is true how is it possible for many millions of folk dancers throughout the world to continue to dance the dances of their ancestors for hundreds of years on end without drastically altering the basic forms? Are Americans then so different?

I think it is probably true that we are — to an extent. We live it is true in a more highly paced culture, we tend to move more quickly and more impetuously. It is probably true that most Americans do not wish to continue to do the old dances just as their fathers did them. We demand change and we usually get what we demand — sometimes to our sorrow.

There is a very small word in the English laguage, a small innocuous word of no seeming danger — but it has the sting of a wasp and carries the germs of destruction in its tiny stinger. That word is "fad."

I think we in square dancing must ever be aware of the danger of fadism. A fad, as I understand it, is what everyone is *supposed* to do, not what everyone *wants* to do. We do it because everyone else is doing it. A fad can develop into something worthwhile or it can be just foolish.

It can be playing bridge or flag-pole sitting; it can be swallowing live gold-fish or dead caviar. It can be shoving twenty-seven sophomores into a telephone booth or thirty-one freshmen into a Volkswagen.

Most fads are harmless enough but the danger always exists that the fad may become fanaticism.

A shovel is a pretty good tool to dig with but everyone has the right to dig with a screwdriver or a pair of pliers if it suits his fancy.



"Shovel"

Now, if he can get a number of people to join him in using pliers as a method of excavation he may have a fad on his hands. So far so good, no real harm done. But if this group of people become convinced that the *only* way to dig a hole is with a pair of pliers we have fanaticism. Fanaticism is the blind adherence to an idea whether rational or not, or — as George Santayana put it, "Redoubling your effort when you have forgotten your aim."

I believe that we must be ever on guard in square dancing against letting our fads become fanaticism. I think there is little enough harm in the so-called "challenge" dances so long as the challenge does not become a dare. I think everyone who wants to dance at 160 metronome beats to the minute has every right to do so providing he does not scoff at me for my unwillingness and inability to do so, too.



"Fad"

It is difficult for me to see what a call like the following contributes to square dancing, "Allemande right with your left hand, a right to the next and a right and right grand," but I will go to my grave demanding your right to defending that figure if it suits your needs and that of your group.

"Everybody bow and swing then all bounce into a Highland Fling." Different? Certainly. Challenging? Indubitably. But to me it's like barbed wire in the pit is to a high-jumper.

I'm not conservative in these matters. I too want innovation but just as in painting I cannot see that mixing shoe polish and mayonnaise with the paints, because no one has done it before, improves the quality of my painting. I cannot believe that "c-do-c" or "pas-do-pas" materially advances the technique of square dancing.



"Distortion"

We must not confuse distortion with innovation. If callers persist in taking the tools of their trade and after turning them inside out or using them backwards or otherwise employing them improperly try to attribute truth or creativity to simple grotesqueness, they are seriously underestimating their craft. Because distortion is not creativity, a glance into a cracked mirror will prove this point. Distortion is useless change, art is beneficial change.

I think we must seek changes that are beneficial in order to insure that square dancing will always continue as an art form, a contributing partner in the family of world dances. To do this I suggest that any change should contribute one of three things: It should make dancing more comfortable, more enjoyable or more beautiful. If a change cannot qualify in one of these areas it seems of questionable value.

Man becomes creative when using the knowledge of the past he correctly evaluates the possibilities of the future.

As I see it the present is the springboard by which we project ourselves into a bright future but the platform on which this board rests was created by the men and women who preceded us. Without their accomplishments we would not be digging with shovels *or* pliers — we would be using our fingernails.

There are no "self-made" dancers or callers in the square dance world. We are all dancing into the future hand-in-hand with history.

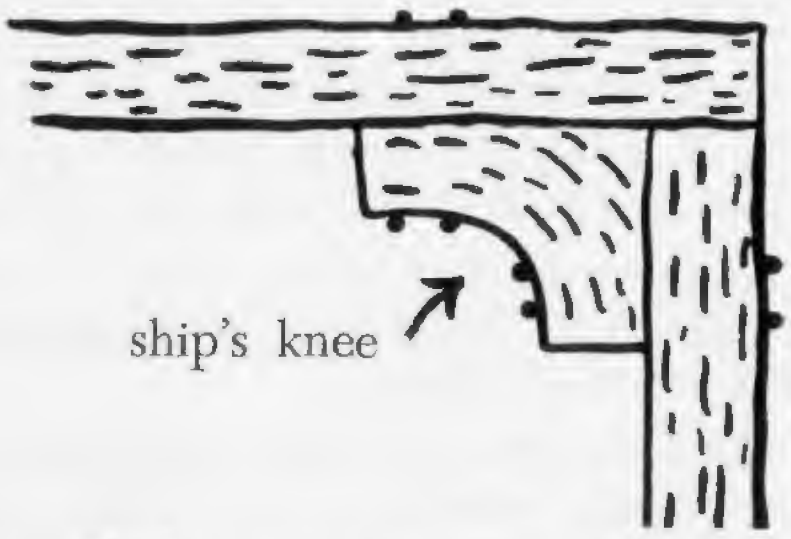
Chuck Jones

HOMES FOR SQUARE DANCING Part VI

THE MERRY BARN in Newcastle, Maine, was built back in 1901 by an old seafaring man, Admiral John Merry, hence the name. This lovely old landmark and 55-acre homestead remained in the Merry family for over 5 generations before its present owner, Howie Davison, purchased it, re-designed it a bit and opened it for summer square dancing in 1951.

Located on the River Road between Newcastle and the Boothbay Harbor Region, just off U.S. Route 1, this big yellow barn, nestled in a beautiful pine grove, has many intriguing features beginning with the "Widow's Walk," a cupola built on top of the barn for a glimpse of the river in the distance.

The "ship's knees," to give strength to the barn construction, as used to brace old sailing vessels, are sawed from huge trees where the root or branch leaves the trunk so the grain is curved yet strong, then bolted in at the joint of the upright and cross-timbers, as in the diagram.



The old hay-mow, with stairway to each side, is an open balcony over about a third of each side of the main floor, wide enough for one line of square sets the full length of the barn, so Howie from his stand on the main floor just inside the huge sliding double doors at the front, watches and calls for sets on both lofts plus three more rows of sets on the 40′ x 60′ main floor. On a good summer night, as the breezes blow through the open double doors at each end, as many as 25 sets can dance at one time.



Posts Help Dancers

There are 4 posts down each side of the main floor to support the lofts and roof and, strangely enough, instead of hindering the dancers, they seem to aid them in dividing off into allotted spaces for square sets and help hold contra lines in conformity.

A rustic atmosphere prevails in the Merry Barn, with all the upright and cross-timbers in full view, while the original hardwood wide-board oak timber floor, smoothed down by many feet over the years, makes an excellent dancing surface. The picturesque main entrance on the side leading in from the spacious parking area, is made from one of the original horse-stalls and grill-work, to support the steps going up to the doorway.

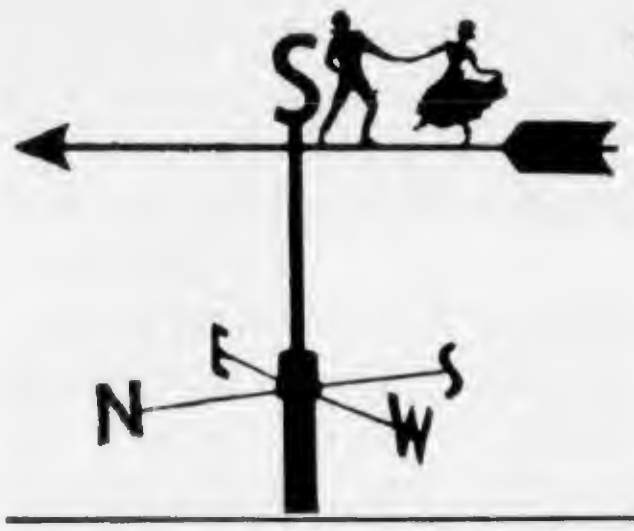
Huge lighted wagon-wheels down the center ceiling and matching side-lights along the walls of the main floor and lofts, provide light for square dancing.

Good Sound System

The sound arrangement was arrived at after several trials and now is an evenly-distributed system with 16 full-size 12-inch loudspeakers, 4 down each side of the main floor and 4 down each loft. This provides a "stereo" effect with excellent sound everywhere. Two additional speakers, one on each side, are monitors for the caller.

The programs the first year started with only one night a week, but several years later expanded to every night but one! There are square dances for all ages, grade-school to adult. Refreshments are always available.

Living in the old homestead directly across the road from the barn, Howie and his wife, Ruthie, constantly look forward to serving their dancing friends as each new season rolls around, in the Merry Barn.



'ROUND THE OUTSIDE RING

Editor's Note: These pages feature interesting Square Dancing news items from different areas of our world in which Square Dancing is an international activity. These items are collected and edited by Helen Orem, Assistant Editor of Sets in Order. All information in this category should be sent to Mrs. Orem at 462 North Robertson Boulevard, Los Angeles 48, California

The Dakotas

The Shirts & Skirts of Hot Springs, S.D., are two years old, with 8 to 10 squares dancing regularly. Visitors to the Black Hills this summer are invited to dance with this club on Friday nights. Contact any local service station or motel in town for info.

On May 1-3 the North Dakota Callers' Assn. brought Don Armstrong from Florida into the state for the first time to conduct callers' clinics and call for square dancing in three different areas. In this spread-out state, such a program is not easy to arrange. The first affair was held in the Bismarck area, second Jamestown and third Grand Forks. — *Danny Downs*

On April 4, 25 squares gathered at the Farmer's Union Auditorium in Minot, N.D., to dance to the calling of Harry Vincent from Glendive, Mont. The Whirl-A-Way Club of Minot sponsored this Spring Party and dancers came from Raub, Williston, Bismarck, Mohall, Riverdale, Parshall, Towner, Sherwood, Lansford and a full square was down from Canada.
— *Joyce Zander*

The North Dakota State Square Dance Convention and Knothead Jamboree came to being on May 9 at St. Mary's High School in Bismarck. Callers were Danny Downs, Louie Farnam, Bob Fields, Mack McKenzie, Ray Wallner. A P.M. Workshop, Big Evening Dance and After Party were programmed.

Idaho

The Fifth Annual Funstitute sponsored by the Intermountain Square Dance Assn., Inc. will be held in McCall on July 10-12. This annual get-together of square dancers in southwestern Idaho and southeastern Oregon is proving more popular each year. The initial dance is on Friday night, the main dance is scheduled for Saturday night and the farewell dance for Sunday P.M. Western breakfasts will be served on the shore of Payette Lake, where McCall is located, on Saturday and Sunday and a "Pot-Cue" (*this* is new!) Barbecue will be served out under the forest trees on Sunday noon. After dance parties and entertainment will be held each night. Dances and institute will take place in the new air-cooled high school gym. For further info, write H. B. Marmon, 1731 Mountainview Dr., Boise, Ida.
— *Leon Rosa*

Nebraska

The 11th Annual Omaha Festival was held on May 1-2 at Ak-Sar-Ben Coliseum. Joe Lewis from Dallas; Harper Smith from Celina, Texas, were the featured callers. Ray and Dorothy Rees of Kansas City, Mo., directed a group of 16 in round dance quadrilles as an entertainment feature. — *Gay Sorum*

Circle and Swing Club of Omaha celebrated their 10th birthday at the Central YMCA Ballroom recently. This club has been enjoying these facilities and dancing to the same callers, John and Muriel Gillies, since 1949. Honored guests at the party were all but one of the past presidents. A corsage was presented to Muriel and a big 10th Anniversary badge to John. A brief history of the club was interspersed with favorite dances of the corresponding years. Two member callers, William Dodd and Bob Nicklaus, contributed to the program by calling one dance each, during the evening.
— *Leigh Sharp*

Minnesota

The Minnesota Round Dance Leaders' Assn. had its beginning in the fall of 1957, in answer to a need for unifying, standardizing and promoting round dancing. Once a month two or three dances are selected for all members to teach their groups. The screening and selection of dances has been an aid to both teacher and dancer. There are 32 member couples, some from outside the state. — *Margaret Bowman*

The 8th Annual Convention of the Folk Dance Federation of Minnesota took place on June 19-21 at Fairmont, with the new high school gym and V.F.W. hall as the main meeting places. Leadership was under Lee Helsel



ROUND THE OUTSIDE RING

of California and the Manning Smiths from Texas. Local callers and leaders were also a part of the program. — *Floyd Tews*

California

George Cockrell has been elected to his second term as president of the Cow Counties Hoedown Assn. in the Riverside area. With him on the board are Mac McKeen, Virginia and Jack White, Ray Martin, Noel South, Dick Howe.

Club delegates to the San Diego Square Dance Assn. voted not to accept the sound system installed on a trial basis in Balboa Park Club and will re-check the former system. The June Round-Up was hosted by Double Bow Knots, Dudes 'n' Dolls, Forward Eight and Frontier Squares. — *Hap Atherton*

The Los Angeles Co. Parks & Recreation Dept. presented square dancing at the 4th Ann. Placerita Pageant in Placerita Canyon on May 17, with Ralph Maxhimer as caller.

Louisiana

The Greater New Orleans Square Dance Assn. will stage its second annual Square Dance Festival on September 11 and 12 in the New Orleans Municipal Auditorium. The first festival in 1958 was such a huge success, it was decided to make it an annual affair, according to Harvey L. Bolster, association president. More details will be disclosed as they are decided upon. The association's address — P.O. Box 12145, New Orleans, La.

Square dancing has returned to Bogalusa for the first time since 1955. After several months of teaching, Jeans and Queens Club has been organized with Neil (Buddy) Kivett as caller. Four squares are now dancing, with another class due to graduate soon. — *Linnie Hundemes*

Virginia

Square dancing in Richmond is coming up in the world — up to the 14th floor of the John Marshall Hotel. Thanks to Asst. Mgr. H. H. Dobbins, Richmond area dancers have been enjoying the beautiful facilities of the "Roof Garden." Recent high style promenading has been done to the calls of Al Brundage, Chip Hendrickson and Bruce Johnson. The 4th Richmond Square Dance Festival will be held at the hotel on October 23-24. This affair will be headlined by Ed Gilmore, Bruce Johnson and the Joe Turners. — *Roy Belz*

Over 370 dancers from Virginia and 6 surrounding states joined the Virginia Reelers at the University of Virginia in Charlottesville for the 5th Annual Virginia Square Dance Festival on April 4. M.C. for the event was imported from Hagerstown, Md., Curley Custer by name. Round Dance workshops were brilliantly conducted during the P.M. by Tom and Betty Jayne Johnston of Albany, N.Y. Supper was served in the University's new Student Union. In addition to Custer and the Johnstons, the evening program featured 9 other callers from Virginia, Maryland and North Carolina. An After-Party at the Snack Bar continued into the wee sma' hours. — *Des Gourley*

West Virginia

Promenaders Patters, the monthly news-letter published by Y-Promenaders Club in Charleston, has proven very successful since its launching last February. It is well-written and contains announcements of club functions, special functions, visiting callers, etc.

Starlite Squares of Charleston now meets twice a month — the first Friday at the YWCA and the third Saturday at the Boys' Athletic Club, with Jack Miller and Les Turner.

Bud Bleau recently graduated 20 couples at St. Albans, 30 couples at Cross Lanes and 30 at Ripley, with new classes continuing.

Current round dance favorites in the Charleston Area are Hot Lips, Champagne Time, Love Me, Two-Penny Waltz, Sophia, Why Oh Why and Hour Waltz. — *Jim Lingan*

Hawaii

During the month of April the Koral Kickers and the Promenaders held their elections for new officers, with Jim Morgan gaining the presidency of the first-named; "Shorty" Vaughn for the second. Both clubs are on military bases.

On the night of April 25 the Hawaiian Square Dance Federation held its Bi-Monthly Round-Up at the Armed Forces YMCA in Honolulu. The "Y" Square Wheelers were the host club for the dance; the M.C. was Ray Turcotte. Other callers were Butch Pritchett, Al Cuda and Wally Harrison. — *Burt Carter*

'ROUND THE OUTSIDE RING

Ontario, Canada

Registrations have commenced to come in for the 5th Atlantic Square Dance Convention to be held on October 9-10 at Royal York Hotel, Toronto. Some 40 callers and leaders from various parts of the U.S. and Canada had, by the end of April, evidenced their intention to be on hand. There will be a Trail Dance at Niagara Falls, N.Y. on October 7. Write for information to Toronto & Dist. Square Dance Assn., 108 Kimbark Blvd., Toronto.

— Jack Temple

A club which grew out of a chance meeting between Vi and Joe Magnusson and Marge and Ozzie Trotter in St. Thomas, is celebrating its first birthday. There are now more than 40 couples who dance every other Saturday night in First Church Hall. The club members traveled to London to hear Don Armstrong from Florida; are learning rounds; have one member in the shoe business who makes shoes to match his wife's dresses; and show every indication of being full-fledged advocates of this absorbing hobby. *— Vi Magnusson*

Washington

The Sou' Wester Council gives the nod nationally to square dancers to vacation in the lush Evergreen State and dance with them at their 11th Annual Washington State Festival on July 17-18 at Gray's Harbor. George Simons is General Chairman of the Festival; Ivan Hall will conduct a square dance clinic and Jim and Ginny Brooks will direct the round dance clinic. Callers for the Saturday Night Dance will be Jim Brooks, Joe Hall, Robby Robertson and Heber Shoemaker. Altho' the official dates of the Festival are as shown above, July 16 has been unofficially set aside for a "fun day" of entertainment and square dancing. It marks the opening of the deep sea fishing season and the city of Westport will center the activity. There are even rumors of dancing on the beaches! *— Wash. State Festival Comm.*

The 5th Annual Lower Valley Spring Jamboree took place at Sunnyside High School Gym, Zillah on April 18. Homer Johnson, the Washington State President, was guest caller for this Lower Yakima Valley whingding. There were door prizes and intermission entertainment. *— Harriet Hastings*

Any square dancers who will be in the Seattle area around August 7 are invited to attend the Seafair Square Dance sponsored by the Puget Sound Square Dance Council and Greater Seattle, Inc. This dance will be held in the Civic Auditorium as a part of Seafair Week. Accommodations will be scarce but reservations can be taken care of by writing at once to Harry MacGregor, 14825 Corliss Ave., Seattle 33, and stating *exactly* what kind of lodging is desired. *— Harry MacGregor*

British Columbia, Canada

Peach City Promenaders of Penticton have plans well in hand for the 6th Annual B.C. Square Dance Jamboree on Aug. 6-8. Verla McDonald and Harley Andrew are handling registrations; Harold Hoey is looking after housing and Jim Jenkins is headman of the callers and program committee.

Harry Berbach must see that the 18,000 square feet of board floor is laid in time; Joe Foster is working on the after-party.

Starting on Monday morning August 3 and ending some time after midnight on August 8, there will be square dancing somewhere in Penticton. On August 5 the Peach City Promenaders have their annual club dance under the lights in beautiful King's Park. Tony Stoltz will play for this affair. Barry Garland from the States will M.C. the dance on Thursday, August 6. Booth Card will do the honors for Alberta on Friday night and on Saturday, Dick Cameron of the Vancouver Hayloft will be on hand to represent B.C. *—Bob McMorland*

These costumed youngsters are the Yuma Country Cousins of that Arizona town and they have appeared at many civic affairs and on television. They range from 14 to 18 years.



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Sets in Order WORKSHOP

FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

JULY, 1959

VALUE OF THE CLUB WORKSHOP

By Charley Rose, Lakewood, Colo.

THE SQUARE DANCE club workshop is not something new but it can be the means of getting new members into the club and also to bring back old members who have dropped out.

People drop out of square dancing for many valid reasons and maybe, after a year or two, they would like to take up square dancing again. Should they attend a regular dance with no foreknowledge of the newer figures, these dancers would be lost completely. The newer figures cannot be done without some instruction, perhaps just a little but it is essential.

These folks can do an allemande left, a ladies' chain and all the older basic figures. The question is where and how can they learn the newer figures and continue confidently with this hobby? This is the place for the workshop which is designed for just such a purpose and with just such people in mind.

Workshop sessions can start whenever the club members believe there is enough need and enough interest. The number of sessions will depend on the type of dancers, as some will undoubtedly be further behind than others. Those who are too far behind may be gently advised to start in a beginners' class again.

Experience has shown that most of the "brush up" dancers will be easy to teach and will require a minimum of instruction. The workshop session can be started by the club's caller with an easy dance, hoedown style, older figures only and a good dancing mood becomes the spirit for the evening. Maybe two or three dances can be done before any instructions are given.

To present the newer figures, a walk-through demonstration may be used, to be followed by easy dances to illustrate a particular figure. It is recommended that only two figures be reviewed at one session and that more dancing be done. Practice in dancing is generally the main thing that is needed. Now is also the time for the caller to straighten out bad styling. Stop the dance for poor performance and correct it. A session should be limited to about two hours to avoid over-tiring the dancers.

The workshop need not be limited to square dancing. It is surprising to learn that many couple dancers have never been taught the Blue Pacific Waltz!

Sometimes the workshop proves to be so much fun that the club's regular dancers will turn out for it. They often find that the styling and instruction is also helpful to them.

No business meetings need to enter in, nor any refreshments be served. The evening is devoted to two hours of hard dancing to achieve the most good.

Falling in the category of novelty, here is something different in the way of a mixer that you might like to try out with your groups.

—Editor

THE COMMERCIAL

A "Gimmick Mixer" by Bob Finley, San Diego, Calif.

And now we interrupt our program for a word from our sponsor!

Are you suffering with a dull, nagging Partner? Is your Corner sluggish, uncomfortable? Is your entire outlook confused — all goofed up? Friends, you need Dr.'s sure-fire cure-all "Hear-A-Call," spelled H-E-A-R dash A dash C-A-L-L, Hear-A-Call. We have for you a free trial offer of this modern wonder drug, compliments of the manufacturer. Try this free sample:

First and third right and left thru

Notice how your sluggish, uncomfortable corner has been completely eliminated.

(Continued next page)

Now — all four ladies chain across
And lo and behold, your dull, nagging partner condition has immediately improved. And now for that poor, sad outlook—
All four couples California twirl — face out
If you are facing a wall, just remain inactive and await further instructions. If you are facing another square, catch the eye of the couple facing you – hold it –
Now — pass through into their square and stop
If you are still facing the wall, California twirl, face back in and square your set. You now have an entirely new outlook, thanks to Dr.'s wonderful Hear-A-Call! Thank you, and on with the dance!

Here, honoring our 49th State, is a contribution from Alaska. —Editor.

THE BULLFROG SPECIAL
By Ed Adams, Anchorage, Alaska

First and third finish your swing
Forward up and back to the ring
Forward again with a right and left through
Turn right around, right and left back,
go two by two
Separate to the sides with a right and left thru
Turn right around, dive through, pass through
Right and left through the outside two,
Dive through, square through, all the way,
right, left, right and a left
Then separate go around one, into the middle
Pass through right and left through the outside two
Dive through, square through three-quarters round, there's your corner
Do a left allemande.

BREAK
By Bill Gamble, Vallejo, Calif.
(from an idea by Gene Goranhson)

Heads pass thru across the land
Go round two, by your corner stand
Forward eight and back to town
Square thru ¾'s round
With the lady on your left
Left allemande . . .

GOOD INTERMEDIATE DANCE

SEPAR-ATOR
By Bill Peterson, Detroit, Michigan

Forward 8 and back, separate go round that track
Gents go left on the outside track, ladies right on the inside.
Promenade go twice around
Meet your partner catch all 8
First by the right then back by the left
Four ladies chain across the set
Do-sa-do your corner, see-saw your taw
Allemande left, allemande thar
Go right and left and form a star and shuffle on but not too far
Shoot that star, go right and left grand.

SINGING CALL HIT

LAZY RIVER
By Lee Helsel, Sacramento, Calif.

Record: SIO X-1109A—With calls by Lee Helsel Key Eb; SIO X-2112A—Instrumental

OPENER—BREAK—CLOSER
Join your hands circle by the old mill run that
Lazy, lazy river in the noon day sun
Do-si corner girl see saw your pet
Allemande your corner grand old right and left
Up a lazy river where the robins sing you
Do-sa-do your partner and the same girl swing
Swing her round and then allemande again
Promenade your honey how happy you will be
Up a lazy river with me

FIGURE
Do-Si round your corner then your partner swing you
Swing and then four ladies promenade the ring
Turn a right hand round with your man at home
Allemande your corner do-sa-do your own
Back to back and men star left around that ring a
Right hand round your partner corner girl you swing
Swing that gal you've found promenade around
Up a lazy river how happy you will be
Up a lazy river with me
Sequence: Opener, figure twice, break, figure twice, closer.

SHOCKER

BREAK
By George Schrader, Richmond, Calif.

Heads go forward, back with you
Forward again and pass on thru
Both turn right go round just one
Now Dixie Chain we'll have a little fun
Lady go left, gent go right
Go round one — don't take all night
Come into the middle — box the gnat
Do a right and left thru right after that
Same two couples lead to the right
Allemande left with all your might . . .

COFFEE BREAK
By Bob Dawson, Brookfield, Wisc.

One and three cross trail, U turn back
Half square thru face the sides
Calif. Twirl, half square thru
Separate go round one
Down the center pass thru
Around one to a line of four
Forward eight and back with you
Forward again pass thru
Join hand, the ends dive thru, pass thru
Split the ring go round one
Star by the right, half way across
Allemande left.

SPECIAL WORKSHOP EDITORS
Joe Fadler *Round Dance Editor*
Bob Page *Square Dance Editor*

MUDDLE IN THE MIDDLE

By Ed Michl, Coshocton, Ohio

Heads crosstrail, go to the sides
Right and left thru, turn your girl
Dive thru, pass thru
Square thru to lines of four
Bend the line, then
Box the gnat across from you
Face those two, right and left thru
Dive thru, pass thru
Half square thru to lines of four
Bend the line, then
Box the gnat across from you
Face those two, right and left thru
Dive thru, pass thru
Square thru to lines of four
Bend the line, then
Box the gnat across from you, Allemande left . . .

USES DO-SI-DO

LEEVIT

By Bob Dennington, San Diego, Calif.

Two and four swing and sway
One and three half sashay
Then cross trail while you're that way
Round one into the middle and pass thru
Right and left thru with the outside two
Right and left back we'll dance some more
Then join hands and circle four
Circle four around you go
One full turn then do si do
Caller's choice of patter
Same two do a right and left thru
Then dive thru, pass thru
Circle four with the outside two
It's once around and here we go
Break right into a do si do
Same two do a right and left thru
Then dive thru, square thru
Three-quarters around the middle of the land
Find your corner, left allemande.

IF IT TAKES ALL NIGHT

By Tom Mullen, Houston, Texas

Two and four you're gonna bow and swing
While the head ladies chain across the ring.
Same two ladies chain to the right
Chain 'em now if it takes all night.
One and three you're gonna bow and swing
Promenade the outside ring
Half way around and then no more
Do a right and left thru come across the floor.
Put the lady in the lead and dixie chain
Come on now you go like Cain
The lady go left, the gent go right
Around one if it takes all night.
Into the middle and box the gnat
A right and left thru right after that
Put the lady in the lead and dixie chain
Go thru the outside—go like Cain.
The lady go left, the gent go right
Around one if it takes all night
Into the middle and box the gnat just you two
Face the sides and square thru.
Four hands like you always do
Go all the way then cross trail thru
Find the corner—allemande left.

MAMMA MIA

By Keith Pyle, Oakland, Calif.

All four couples do a half sashay
Heads go forward and back that way
Forward again half square thru
Box the gnat with the outside two
Come on back with a right and left thru
Inside arch, outside under
Square thru four hands in time
Around one to a four in line
Forward eight and eight back out
Arch in the middle ends duck out
Around one just like that
Into the middle box the gnat
Right and left thru the other way back
Cross trail look out man
Corners all left allemande.

MIX UP

By Pete Sansom, Jupiter, Florida

One and three go up and back
Opposite lads go box the gnat
Face those two, do a right and left through
Turn your girl and pass through
Split the sides and go round one
Stand four in line we've just begun
Forward eight and back with you
Forward again and pass right through
Arch in the middle, ends duck through
Now square through ¾ round
Go right, left, right you do
Now circle half with the outside two
Dive through, separate and go round one
Stand behind the sides, let's have fun
Forward eight, now back with you
Forward again and double pass through
Lead couples do a California twirl
Well, allemande left your corner girl . . .

CHALLENGE! CHALLENGE!

HALF SQUARE DOG-LEG

By Dan and Madeline Allen, Larkspur, Calif.

Head ladies chain across the set
Side ladies chain, you're not thru yet
First couple only, lead to the right
Circle four and form a line
Forward and back you're doing fine
Bend the line, half square thru
Those who can, half square thru
Those who can, half square thru
Everybody Frontier Whirl (Calif. Twirl)
Those who can, half square thru
Those who can, half square thru
Those who can, half square thru
Everybody turn alone
Those who can, half square thru
Those who can, half square thru
Those who can, half square thru
Everybody turn alone
Those who can, half square thru
Those who can, half square thru
Those who can, half square thru
Everybody face your partner, box the gnat
Swing and whirl the same little girl
Allemande left . . . or . . . Promenade.

BEWITCHING

By Ed and Louise Miller, Long Beach, Calif.

Record: Sunny Hills AC 3152 S

Position: Open, inside hands joined, both facing LOD.

Footwork: Opposite. Directions for M.

Introduction: Wait 2 meas: Balance Apart, —, Face, Touch R; Bal Together, —, Touch L, —; (face LOD on last count inside hands joined)

Meas.

1-4 **Fwd, Close, Back, Close; Roll, 2, 3, 4; Fwd, Close, Back, Close; Roll, 2, 3, Face;**
Step fwd in LOD on L, close R to L, step back on L, close R to L; moving slightly in LOD, M turns L face, W R face, one full turn in 4 steps L, R, L, R; ending in open pos facing LOD. Repeat meas 1-2 ending in loose CLOSED pos, M's back to COH.

5-8 **Grapevine LOD; Walk, —, 2, —; Fwd, Close, Back, Close (W Pivot Turn); Dip Back, —, Recover, —;**
M steps L to side in LOD, step behind L with R, step to side in LOD with L, opening into SEMI-CLOSED pos, step thru with R; walk fwd 2 steps in LOD L, R, with gliding steps, M steps fwd L, close R to L while W steps fwd R, close L to R, pivoting ½ L face turn on L to face partner in CLOSED pos. Both move in RLOD M steps back on L, close R to L; M dips back on L, —, recovers on R, —; ending in closed pos M facing LOD.

9-12 **Side, Close, Cross, —; Side, Close, Cross, —; Grapevine In (W Twirls R Face); Both Roll Manuv;**
M steps to side on L, closes R to L, crosses L in front of R, hold 1 ct; step to R on R, close L to R, cross R in front of L, hold 1 ct; W XIB both times. As W twirls ¾ turn R face into COH under her R and M's L hands R, L, R, touch L to R to end facing wall and slightly to M's L side, M steps to side on L, behind on R, to side on L, turning ¼ L face to face COH, touch R to L; releasing hands both do a solo turn away in place M turning ¾ R face, R, L, R, touch L to R, W turning 1¼ L face, L, R, L, touch R to L; ending in CLOSED pos M facing RLOD.

13-16 **Side, Close, Cross, —; Side, Close, Cross, —; Turn, Close, Back, Close; Dip Back, —, Recover, —;**
Repeat meas 9-10 in RLOD. At end of meas 14, M's L ft is in pos behind his R ft. Still in closed pos M steps back on L turning ½ L face in place, close R to L, to end facing LOD as W steps fwd on R, close L to R, pivoting ½ L face turn on L to face partner in closed pos. Both move in RLOD M steps back on L, close R to L; M dips back on L, —, recover on R, —; ending in closed pos, M facing LOD.

17-20 **Walk, —, 2, —; Pivot, —, 2, —; Fwd, Close, Back, —; Back, Close, Fwd, —;**
Gliding smoothly M walks fwd L, —, R, —; toeing out to get momentum for a full pivot turn in 2 steps, L, —, R, —; to end facing LOD. Step fwd on L, close R to L, step back in RLOD on L, hold 1 ct; step back on R, close L to R, step fwd in LOD on R, hold 1 ct; ending in closed pos, M facing LOD.

21-24 **Walk, —, 2, —; Pivot, —, 2, —; Fwd, Close, Back, —; Back, Close, Fwd, —;**
Repeat meas 17-20 ending in closed pos, M back to COH.

25-28 **Turn Two-Step; Turn Two-Step (to Banjo); Step, Close, Dip, —; Two-Step Back To Face;**
Two R face turning two-steps to end in BANJO pos facing LOD: Step, close, dip fwd on L; Two-step bwd starting R ending in CLOSED pos M back to COH.

29-32 **Turn Two-Step; Turn Two-Step; Grapevine In (W Twirls R); Grapevine Out (W Twirls Left To Open);**
2 R face turning two-steps ending facing LOD. W twirls R face under her R and M's L hands one full turn into COH with a R, L, R, touch L to R as M grapevines L, R, L, touch R to L; W twirls ½ L face turn out as M grapevines out ending in open pos facing LOD.
DANCE THROUGH 3 TIMES, BOW AND CURTSEY.

SIO ROUND OF THE MONTH

GIT FIDDLE TWO-STEP

By Jeri and Hunter Crosby, Three Rivers, Calif.

Record: MacGregor #8435-B 45 RPM only

Position: Open for Introduction

Footwork: Opposite, Directions for Man

Introduction: Wait 2 meas: Step Side, —, Touch, —; Together, —, Touch, — (To Semi-Closed);

Meas.

1-4 **Walk, —, 2, —; Vine, —, 2, —; 3, —, 4, —; Pivot, —, 2, —;**
Walk, 2, face; step side on L, cross R in back of L, step side on L; cross R in front of L as you assume pos and start pivot. Step L, R to finish pivot ½ R face to end in LOOSE CLOSED pos, M facing COH.

5-8 **Bal L; Bal R; Roll, —, 2, —; 3, —, 4, —;**
Loose closed pos two-step balance left RLOD. 2 step balance right LOD. Roll away in 4 steps (M L and W R) progressing RLOD to end in SEMI-CLOSED pos.

9-12 Repeat Meas 1-4 in RLOD.

13-16 **Bal L; Bal R; Twirl, —, 2, —; Twirl, —, 2, —;**
Repeat action of meas 5-6 LOD, then 2 twirls progressing LOD. End BUTTERFLY pos M's back to COH.

17-20 **Bal L; Bal R; Roll, —, 2, —; Step, Step, Step, Brush;**
2 step bal LOD; 2 step bal RLOD; roll 1 complete L face turn in two steps L, R (Assuming BUTTERFLY pos) Step L, R, L, Brush R; (Rhythm L **and** R **and** ; L, R, L, R.)

21-24 **Bal R; Bal L; Roll, —, 2, —; Step, Step, Step, Brush;**

Repeat meas 17-20. Starting R in RLOD roll (M R and W L) in RLOD

25-28 **Two-Step Across; Two-Step (to Face); Two-Step Across; Two-Step (to Closed);**
On meas 25 drop M R and W L hand as M moves diag twd wall W moves in front of M under his L and her R hand diag to COH on mea 26. Both turn to face (M L and W R). Join new leading hands (M R and W L) and repeat action of meas 25-26 to assume CLOSED pos M back to COH.

29-32 **Turn Two-Step; Turn Two-Step; Twirl, —, 2, —; Twirl, —, 2, —;**
Two turning two-steps and two slow twirls to end in OPEN POS.
REPEAT DANCE THREE TIMES IN ALL

Ending: **Bal L; Bal R; Turn Away, —, 2, —; 3, —, ack.**
In Butterfly pos, two step balance L; 2 step bal R; turn away (M L and W R) Bow and Curtsey.

PUSSY CAT

By Bud and Dottie Kuhlman, San Diego, Calif.

Record: Pussy Cat #47-7315 RCA-Victor
Position: Open, facing LOD.
Footwork: Opposite, directions for M.

Meas. INTRODUCTION
Wait until they say the 4th Pussy Cat, then

1-4 **Roll, —, 2, —; 3, —, Dip, —; Roll Back, —, 2, —; 3, —, 4, —;**
Moving in LOD M turning L and W R face, roll in 3 steps join inside hands and dip fwd on inside feet; reverse the roll moving RLOD and M turning R and W L face to end in open pos facing LOD.

FIGURE

1-4 **Walk, —, 2, —; Step, Close, Step, —; Cross Over, —, 2, —; Step, Close, Step, —;**
In open pos walk 2 slow steps fwd LOD; do one two-step fwd LOD; in 2 slow steps do a Calif. twirl ending in open pos facing RLOD M nearest the wall; do one fwd two-step in RLOD.

5-8 **Two-Step Turn; Two-Step Turn; Two-Step Turn; Two-Step Turn;**
In CLOSED pos do four R face turning two-steps progressing in RLOD ending in OPEN pos both facing RLOD.

9-16 Repeat meas 1-8 starting RLOD, end in open pos facing LOD.

17-20 **Roll, —, 2, —; 3, —, Dip, —; Step Back, —, 2, —; Cross, —, Step, —;**
Repeat meas 1-2 of introduction: both step directly back in RLOD on outside foot (his L and her R) step backward one more step; cut his L across his R and step in place on R.

21-24 Repeat meas 17-20.

25-28 **Two-Step; Two-Step; Two-Step; Two-Step;**
Four two-steps in LOD swinging joined hands fwd and back in open pos.

29-32 **Buzz Left, —, 2, —; 3, —, 4, —; Buzz Right, —, 2, —; 3, —, 4, —;**
Keeping weight on L foot and pushing with R, M turning L and W R face, buzz around in four steps; changing feet do a 4 step buzz to M's R and W's L and facing pos both hands joined, M's back to COH.

33-38 **Side, —, Behind, —; Side, —, Touch, —; Side, —, Behind, —; Side, —, Touch, —; Balance Apart; Balance Together;**
Moving LOD step L to side, cross R behind L; step L to side and touch R to L; repeat starting R and moving RLOD; then do a two-step balance apart and a two-step balance together ending in open pos facing LOD.

Interlude: Repeat meas 33-36 (grapevine only)

Ending: **Roll, —, 2, —; 3, —, Chug, —;**
Roll M L and W R face in 3 steps moving LOD; facing partner, chug backward on both feet.

Sequence: Intro, Figure, Figure, Interlude, Figure, Ending.

OLD TUNE, NEW MIXER

WHISPERING MIXER

By Earl and Ouida Eberling, Houston, Texas

Record: Blue Star #3-1525
Position: Open, facing LOD.
Footwork: Opposite, Directions for M.
Introduction: Wait 4 meas.

Meas.

1-4 **Two-Step Fwd; Two-Step Fwd; Turn Away, 2; 3, 4 (Face RLOD);**
M starting L ft, do 2 two-steps fwd in LOD: release hands and turn away from partner (M L face, W R face) in 4 slow steps to end facing RLOD, OPEN pos.

5-8 **Two-Step Fwd; Two-Step Fwd; Walk, 2; Turn In, 2 (Face LOD);**
With inside hands joined do 2 two-steps in RLOD: then walk 2 steps moving diag away from partner to arm's length; in 2 more walking steps turn IN TOWARDS PARTNER (in small arc — Note: Use full 2 steps to make the turn in) release M's L, W's R hands and end both facing LOD in OPEN pos.

9-12 **Two-Step Fwd; (Back-To-Back) Step, Touch; Two-Step Around; Two-Step to Banjo;**
Two-step fwd in LOD, pivoting on last step to back-to-back pos, M's R and W's L hands still joined; step R to side in LOD, touch L, release joined hands and join M's L and W's R hands, and M starting L ft, turn L face (W R face), in 2 two-steps in small circle around to BANJO BUTTERFLY pos (R hips adj.), M's back to COH (W facing COH).

13-16 **Two-Step Around; Two-Step Around; Walk Fwd, 2; 3, 4 (To New Partner);**
Do two two-steps around partner in BANJO BUTTERFLY pos to end M facing LOD, W facing RLOD: Walk fwd, (M in LOD, W in RLOD) in 4 steps to new partner, W turning R-face to face LOD on 4th step, ending in open pos, inside hands joined, ready to repeat routine with new partner.
DANCE ROUTINE A TOTAL OF FIVE TIMES

Ending: Bow to New Partner

REGARDING THE SIMPLE CALLS

OVER the last few years, there has been quite a demand for some of the older and simpler material. Newer callers have felt a need to fill a void in their repertoires, and older dancers have expressed a desire to dance some of their favorites once again. Since February, we have printed 47 of these dances. There are many more — if the need to present them still exists. Perhaps you have some that you particularly enjoy that you'd like included. Please send them in. Just remember — they should be older than the past five years and be simple by today's standards.

Here is a check list of the calls run thus far in this series:

Arizona Double Star (June)
Arkansas Star (June)
Arkansas Traveler (Feb.)
Around Just One (Mar.)
Bachelor Boys (June)
Bird in the Cage (April)
Bird in the Cage Seven Hands 'Round (Feb.)
Boomps A Daisy (Feb.)
Cut-away Four (Mar.)
Dip'n Dive (May)
Divide the Ring (Feb.)
Do Sa Do Mixer (Feb.)
El Paso Star (June)
Forward 4, 6, 8 (Feb.)
Forward 6 (Feb.)
Forward 3 (Feb.)
Four Gents Star (Mar.)
G.K.W. Mixer (Feb.)
Hug and Swing (June)
Inside Out-Inside In (Mar.)
Ladies ¾ Chain (May)
Lady 'Round Lady (April)
Lady 'Round Lady, Gents Also (April)
Lady 'Round Two (April)
Make An Arch (Mar.)
Men Turn Back (June)
Missouri Hoedown (May)
My Pretty Girl (Mar.)
Oh Johnny (Mar.)
Oklahoma Mixer (Feb.)
Party Mixer (May)
Ring on the Finger Mixer (May)
Rip'n Snort (Mar.)
Route (May)
Sally Goodin' (Mar.)
Santa Fe Stinker (May)
Shoot That Pretty Girl (April)
Solomon Levi (Feb.)
Split Your Corner (May)
Suzie Q (June)
Swing at the Wall (April)
Take a Little Peek (April)
Texan Whirl (June)
Texas Star (Feb.)
Three Ladies Chain (May)
Two Gents Elbow Swing (April)
You Swing Yours (April)

RIGHT ALLEMANDE PRACTICE

HOT TIME IN THE OLD TOWN TONIGHT

Record: Windsor 7115; Old Timer 8030.

OPENER AND ENDING:

Allemande left with your left hand
Partner right, a right and left grand
Right and left go 'round the ring
Roosters crow and the birdies sing
Meet your own and promenade
You promenade her home
There'll be a hot time in the old town tonight.

PATTERN:

First couple out to the right and circle four hands 'round
Couples one and two circle to the left
Pick up a couple and circle six, circle six hands 'round
Active man, number one, breaks the circle with his left hand and picks up couple number three so that six dancers are circling
Pick up two more and circle eight hands 'round
Active man picks up couple number four to make an eight hand ring.
There'll be a hot time in the old town tonight
Allemande left with the lady on your left (pass your partner)
A regular left allemande with corners
Allemande right with the lady on your right (pass your partner)
With the men on the inside, dancers pass right shoulders with their partners and do allemande right with the lady on their right.
Allemande left with the lady on your left
Following the allemande right, dancers pass right shoulders with their partners and do a left allemande with their corner.
It's a grand right and left go 'round the hall
Give a right hand to partner for a regular right and left grand.
Meet your lovin' baby and you do a do-sa-do
***Take her in your arms and swing her high and low**
Now promenade her home—the sweetest girl in town
There'll be a hot time in the old town tonight.

*This line may be substituted:
Swing your corner girl, swing her high and low

In this case each man will promenade his corner home. Repeated three more times each person gets his original back again.
Repeat Introduction for an ending.

MARCHING THROUGH GEORGIA
(Also Glory Hallelujah)

Record: Imperial 1169, Windsor 7112.
The first old lady promenade the inside of the ring
No. 1 lady walks around the inside of the ring CCW.
When you meet your partner you give him a great big swing
Turn around and face right out, the others fall in behind
No. 1 couple faces the outside of the ring. No. 2 couple falls in behind them. No. 4 couple falls in behind No. 2 and No. 3 couple falls in behind couple No. 4.
The ladies go right, the gents go wrong, and balance four in line
With No. 1 lady leading, the ladies march single file to the right and to the foot of the set. No. 1 man leading, the men march single file to the left and to the foot of the set. Then they turn at the foot of the set and march back up the center, forming two lines, the ladies on one side, the men on the other, facing each other about three feet apart.
First in line you do-sa-do, do-sa-do your own
No. 2 or head couple passes right shoulders back to back and returns to place. This is repeated by each couple on down the line.
Second couple do-sa-do, etc.
Everybody forward and back
Dancers step forward three steps and back in place.
Forward again and pass right through and look your gal in the eye
Dancers advance, pass through to the opposite (passing right shoulders), turning around they face each other again.
Step right up and swing 'em boys, you swing 'em mighty high
The men step across the set and swing their partners, swinging then to their home position.
That's the way we do it down in Georgia.
Repeat with No. 2, No. 3 and No. 4 couples.

In the call for "Glory Hallelujah" include the following:
Well, you do-sa-do your corner, your corner do-sa-do
Right shoulder around corners
See saw 'round your partner, that pretty girl you know
Left shoulder around partners
Allemande left your corner, it's a right arm 'round your own
Following a regular allemande left, partners turn their own by the right—all the way around until all are facing in the direction of a regular right and left grand.

It's a grand right and left, go all the way
In this dance you meet your partner at the end of a right and left grand, balance, then continue on with the right and left grand until you meet, and stop, at home.

CONTRA CORNER

COUNTRY COUSINS CONTRA
By Don Armstrong, New Port Richey, Florida
1, 3, 5 crossed over and active
Do sa do the one below
———, Actives allemande right your partner
Allemande left the one below,
Actives balance with your partner
First you balance then you swing, ———
———, Down the set go four in line
———, Come right back you're doing fine
———, Ends close in a circle four
———, Left hand star come right back.

HAYMAKERS JIG
Suggested Music: Folk Dancer #507-B (or any good 6/8 tune)
1, 3, 5 cross over and active
Actives balance, then swing the one below
———
Actives balance, then swing your own
———
Down the set go four in line
Come back to place, you're doing fine
Ladies chain along the line
Chain them back

BREAK
By Stub Davis, Waurika, Oklahoma
From a promenade: (This is a nice way to get partner back suddenly when they have been working with corners as partners for a while.)
Gents roll in a left face whirl
Promenade with your corner girl
One and three wheel around and pass thru
On to the next and box the gnat
Face that two, left allemande . . .

WHAT'S THE "HEY"
By Fred Christopher, St. Petersburg, Florida
Four ladies chain across the way
One and three do a half sashay
The heads pass thru, both turn right
Gent around two, lady around one
Stand four in line, we'll have some fun
Forward eight and back with you
Bend the line then pass thru
Now U turn back and just the ends box the gnat
Face to the middle do a right and left thru
Turn on around and half sashay
Pass on thru, both turn right
Gent around two, lady around one
Stand four in line, we'll have some fun
Forward eight and back with you
Bend the line then pass through
Now U turn back and just the ends box the gnat
Then face the middle and half square thru
Right and left thru with the outside two
Dive thru — California Whirl "what th' hey"
Left allemande right and left grand . . .

CROSS TRAIL DO PASO

By Dr. Myron Redd, Marceline, Missouri

Head two gents just swing your date
Face the middle pass thru separate
Go around one come into the middle
Square thru just like that
Sides divide and box the gnat
Sides separate and box the gnat at head position with opposite lady.
Face the sides split those two
Line up four like you always do
Forward eight and eight fall back
Pass thru but U turn back
Go forward and back, now listen Joe
Cross trail thru then do paso
Turn your partner left corner right
Partner left like allemande thar
Back up now right hand star
Take any break here — partners are together.

MARCH HARE

By Al Scheer, Dearborn, Michigan

Circle left in the usual way
Head ladies roll with a half sashay
Circle left that's what you do
Those who can do a right and left thru
The others forward, box the gnat
Pass thru the other way back
Around one, come back in
Square thru in the middle like sin
¾ round, find your corner, Allemande left, etc.

DIXIE DOUBLER

By Bill Hansen, West Covina, Calif.

One and three go square thru
Go four hands 'round to the outside two
Turn back and pass thru
Let's circle up four with the outside two
Ladies break, let's make a line
Forward up and back in time
Arch in the middle, ends duck out
Stand behind those men
Go forward eight, back and then
Dixie chain across, then stop
Face to the middle and back right out
Arch in the middle the men duck out
Stand forward up and back again
Chain the ladies across that set
Let's chain 'em on back, you're not thru yet
Now chain the ladies right down the line
Turn 'em boys and keep in time
Send 'em back with a Dixie chain
Girls turn back, Allemande left . . .

BREAK

By Mel Rich, University City, Missouri

Head couples and that corner Jane
Three in line
Go up to the middle and back again
The right hand high, the left hand low
Spin 'em across and let 'em go
Forward six and back to Dover
Lonesome gents cross right over
The left hand low, the right hand over
Spin 'em across, those gents cross over
Allemande left . . .

VERY NEAT BREAK

MOTIF

By Jack Mann, Berkeley, Calif.

Heads go out to the right of the square
Circle to a line when you get there
Forward eight and back with you
Box the gnat and face those two
Circle half and don't you blunder
Inside arch, outside under
Circle in the middle go all the way
Outside two will whirlaway
Now we're set, left allemande.

BACKTRACK — SPLIT TWO

By Fred Bailey, North Las Vegas, Nevada

Head two gents and the corner girl
Into the middle and back to the world
Swap and swing you're not thru yet
Make a four hand ring and circle left
Change that ring to a left hand star
Pick up your own as you come round
Star promenade go round the town
Spread that star don't look back
Side two couples backtrack
Split those two, on to the next
Grand chain eight, turn a new Sue
Square thru with the opposite two
Four hands around 'til you're facing out
Forward out and back with you
Bend the line, crosstrail thru
Allemande left, etc.

SPACE TRAVEL

By Don Anderson, Concord, Calif.

Promenade but don't slow down
One and three wheel around
Right and left thru the couple you found
Turn your girl and pass thru
Face your partner, eight chain thru
That's a long trip over and then right back
But keep on going in the same old track
You've traveled far and are almost thru
Now meet that couple, right and left thru
Turn your girl and pass thru
Face your partner, cross trail, Allemande left.

SASHAY RING

By R. J. "Peaty" Moser, Dalton, Ohio

First old couple swing and sway
The other three a half sashay
Number two gent and gal across
Go forward and back, don't get lost
Box the gnat, don't be late
Back right out and circle eight
One little lady a half sashay
Two little ladies a half sashay
Three little ladies a half sashay
Turn a left hand round your corner maid
Come back one and promenade
Promenade, but don't slow down
One and two wheel around
Circle four with those you've found
Side gents, break into lines of four
Forward and back, don't get lost
End ladies chain diagonally across
Turn the girls then bend the lines
Lady on the left, left allemande . . .



The CALLER OF THE MONTH

Dave Palmer, Ypsilanti, Mich.

DAVE PALMER came to square dancing equipped with a fabulous memory, a good musical background, a strong rich voice and a feeling for responsibility, all of which qualified him for leadership in this hobby.

He had an early start in square dance calling. As a high school student in the late '30's he attended a Cooperative Recreation Leaders' Camp where he square danced daily under Batt Graham's leadership. Long before that summer was over Dave had become a dedicated square dancer and had begun to share in the calling. Later, in Kalamazoo, he called, without benefit of amplification, for church and school functions, with his mother at the piano.

As an Air Corps man in World War II, Dave called at service centers. During this time he met and married his wife, Lee, a square dance enthusiast who encouraged him to continue calling. After Dave's discharge in 1946, the Palmers bought their first PA system with terminal leave pay and began calling in the Ann Arbor area. Since then they have done the same in Jackson and Ypsilanti, making fast friendships in each spot. Square dancing has taken Dave and Lee into many other Michigan and Indiana communities, as well.

Dave served for several years as Chairman of the Michigan demonstration at Chicago's International Festival. He is a Charter member and Past President of the Michigan Square Dance Leaders' Association.

Dave feels that a square dance evening should include moments of excitement and moments of relaxation (are you listening, Joe Lewis?), a time for the unexpected and a time for tradition. He believes that it is part of the caller's job to search in the flow of new dance material for the dramatically different figures which have classic danceable quality.



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SQUARE GEM

Before graduating our most recent class of around 6 squares, we had some tickets printed that read: Admit one couple to an Introduction to SQUARE DANCING, date, place and time. No obligation to continue with future lessons. Donation $1.00.

One young chap alone sold 32 tickets. Altogether more than 60 tickets were sold and we now have a going class of more than 15 squares. We felt that when folks talk to others about square dancing the reaction is usually, "That sounds like Fun and WE WILL BE THERE." However, very few actually show up. If we could convince them to invest one dollar right on the spot when they say they will come, they are more apt to show up for their dollar's worth and the results were more than satisfying.

— *Carl V. Larson, Pardeeville, Wisc.*

(Carl gets a crisp new one dollar bill for this Square Gem, too.)

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PACING THE ROUNDANCERS



Les and Helen Airhart, San Diego, Calif.

LES AND HELEN AIRHART are two of those capable individuals who are always right at hand when there is a job to be done. Their square and round dancing experience has given them plenty of opportunity to exercise this proclivity.

They started this hobby in 1948 and have been active in all of the Fiestas de la Cuadrilla, San Diego's famous yearly square dance affair. Les was Program Chairman for the San Diego Square Dancers' Assn. for two terms and both Airharts participated in the first, fourth and fifth National Conventions, serving as Chairmen of Registration for the last-named.

Les and Helen were charter members of the San Diego Rond-O-Liers, a round dance club, and started teaching rounds themselves in 1955. They have been active in Round Dance Workshops at the State Convention at Disneyland; at festivals in other California and Arizona areas.

At present the Airharts instruct two round dance clubs ,the Sil-O-ets and Sha-D-ows. The first are identified by their costumes with a silhouette design. A free Round Dance Party is given by Les and Helen the first Sunday of each month and is open to all dancers.

The Airharts have been members of the Round Dance Teachers' Assn. of So. Calif. since 1955. Les acted as Vice-President for one term and is the immediate Past-President. They are members of the San Diego Square Dance Callers' Assn. as round dance teachers and Helen was secretary for one term.

Say the Airharts, "We definitely feel that square and round dancing belong together – just like peaches with cream. Altho' we teach rounds only, we spend all of our available time square dancing. In teaching, our policy is to stress *dancing*. To us it is more important to do *one* dance right than several half-right. And – S-M-I-L-E! It won't hurt!"

Another Lee Shipley Original

Candy Stripes and Matching Solid Color
Full, full skirted dress has hand-painted flowers appliqued on bodice and pert bow framing peek-a-boo hem line. Nylon organdy puffed sleeves edged in baby rick rack. Separate nylon net petticoat with rows of nylon organdy ruffles and baby rick rack trim. Back zipper closing.

Matching solid color shirt with stripe trim. Hand-painted flowers appliqued on yolk front and back.
Colors: aqua, pink, grey or yellow with white.



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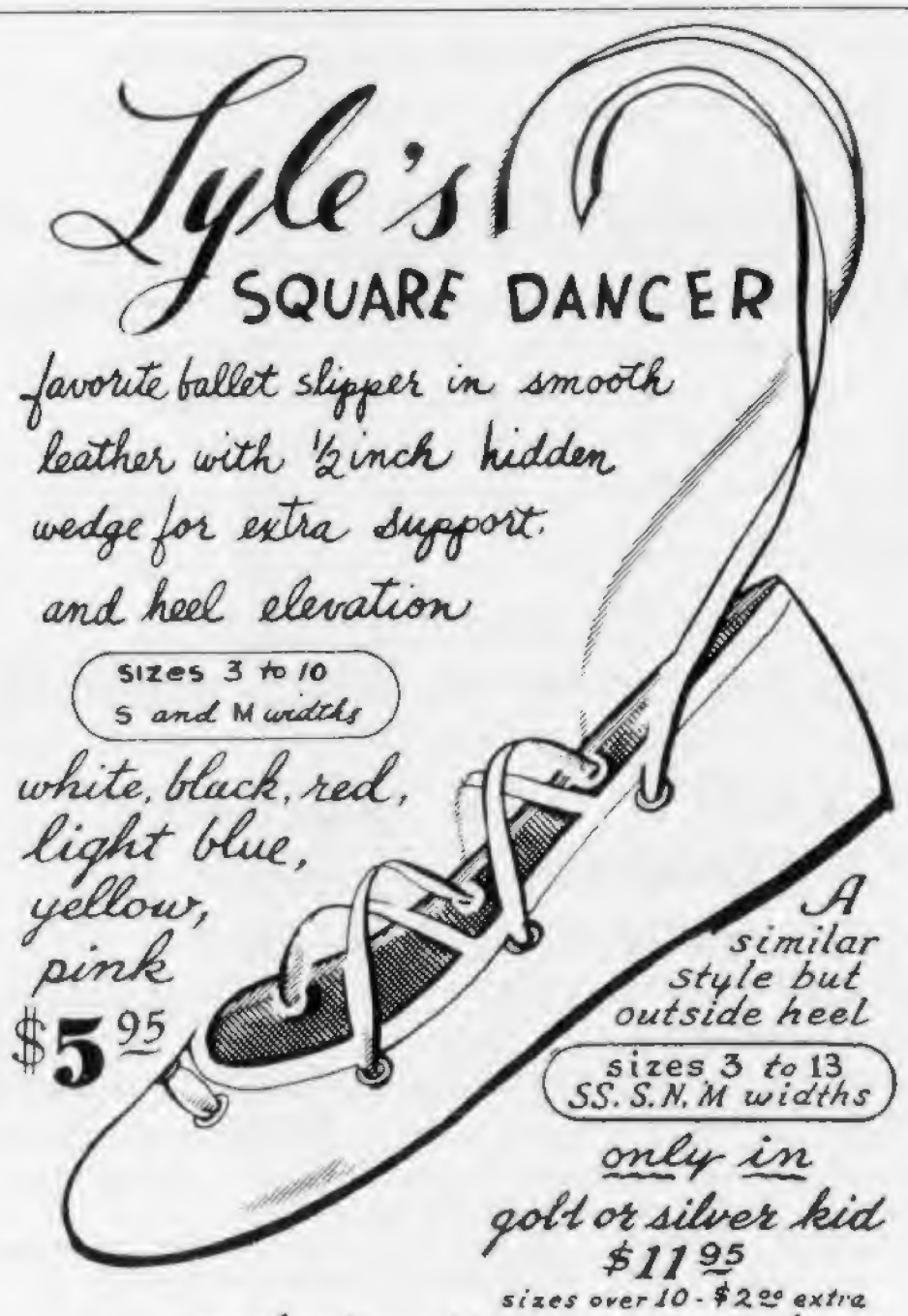
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sizes 3 to 10
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Good meals available, also Swimming, Boating, Fishing, Golfing, Loafing. Make Hotel Reservations early.

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HELP FOR YOUR SQUARE DANCE CLUB
A Problem — and an Answer

The Problem:

A five-square club which had always been known for its friendliness and informality began to lose members. An interested member who had watched the club's growth over the years and had been close to its problems, delved into the situation and found that altho' members had in months past been most informal about getting into squares — jumping up when and where and with whose wife was handy — they were now setting up squares in advance. There were always several couples — usually the same ones — who were sitting out at each dance. It was the sitters-outers, naturally, who were dropping out of the club or thinking about it.

Further investigation revealed that this situation was actually the fault of no one but grew, in a large measure, out of a habit of programming. It worked like this. Couples exchanged round dances and then kept the partner for the next square dance, which followed the round dance immediately. The couples who had not exchanged the rounds were the ones left sitting out, or who had to scurry like fury to find places in a square.

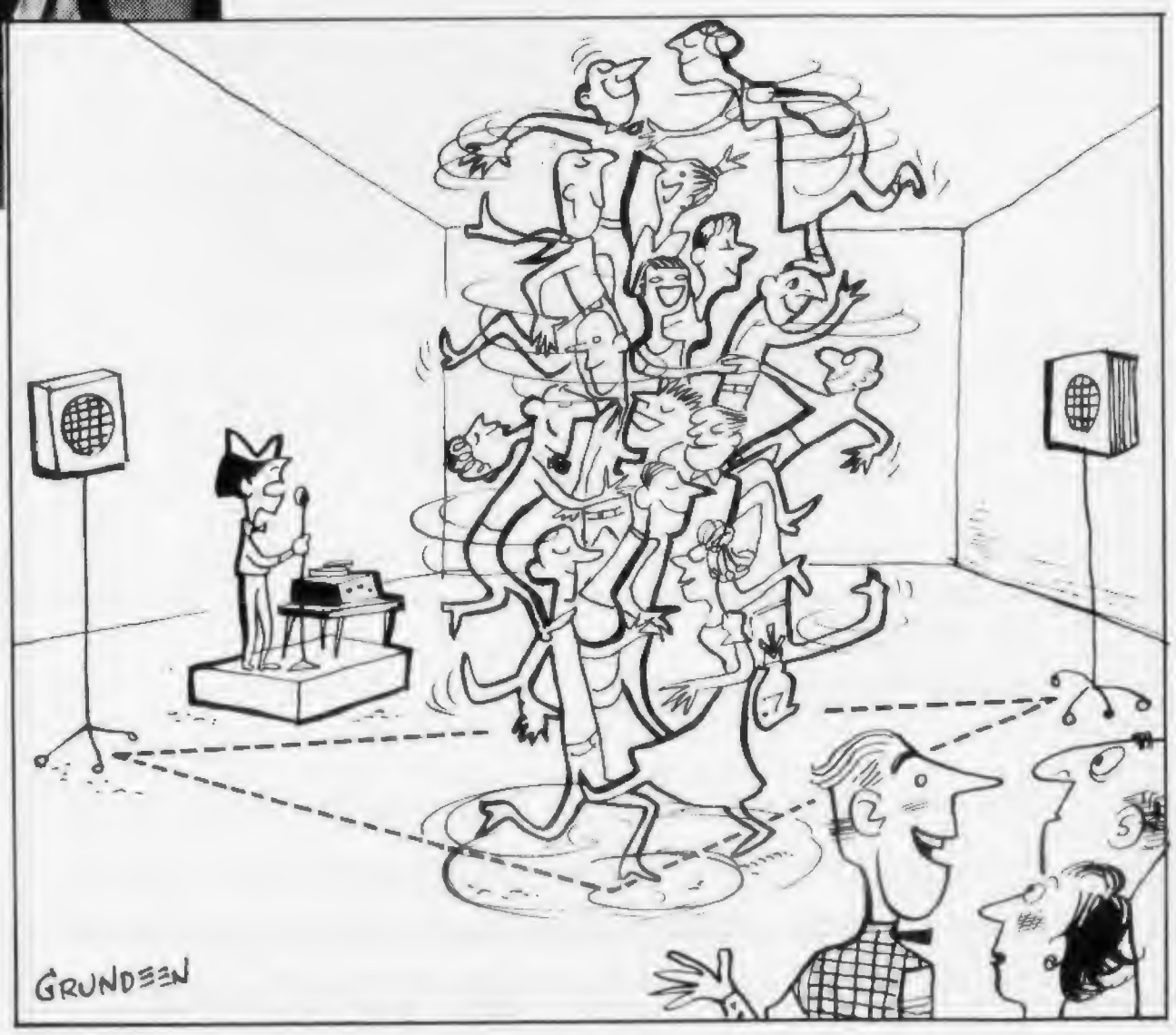
The Answer:

The matter was put before the club members, discussed and dissected, by means of telephone calls or individual meetings with the club president. It was found that even those who danced continuously, round dances and all, preferred the more informal type of getting into squares. They had gone along with the gradual evolvement of the other "setting up" method simply because that was the quickest way to get a square dance. The solution was a change in programming. The caller was asked to clear the floor, not only before the round dance, but afterwards. Then any chap could ask any lady for a round, all right, but he could release her to her partner afterwards during the short break before the next square, if he wanted to do so. Any embarrassment of riches concerning any partner was thereby eliminated. This practical solution returned a sense of fun that had been missing to the club. It also returned some of the old members and attracted new ones.



THE SQUARE DANCE SCENE

FROM all appearances there's nothing new or different about this recording session. Don't let it fool you. This is a history making event. The scene is at a Warner Brothers Records recording studio and the incident is the production of the first stereo square dance album with Arnie Kronenberger calling. Note: To get full benefit of stereo sound, those listening should place themselves equidistant and at an angle between the two speakers. Results may be something like that pictured by Frank Grundeen.



"We're using stereo equipment. That's where the sound is best."



Members of the Heidelberg Hoedowners, Heidelberg, Germany, take time out from dancing to visit the largest wooden wine barrel in the world in romantic old Heidelberg Castle. It is guarded by the dwarf, Perkeo, shown at left, who looks like he's all set to call the next square.

The square dance occasion was a farewell dinner-dance party on May 8, 1959 for callers Dick Baughman, Ed Duskin, and Bill Crane, as well as about half of the total club membership, who return to the States this summer.

Pictured are: Front; Edith Willems, Merlyn Crane, Lee Barber, Ann Duskin, Sandra Wanman, Margo Baughman, Dick Baughman, Ray Noonan, Sarah Dobbins, Wanda Noonan, Trixie Hunt. Rear; Bill Crane, Andy Barber, Harry Wanman, Ed Duskin, John Dobbins, Fritz Kellner, Herb Hunt. Photo by Hudeberg-Rohrback

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HERE ARE THREE OF THE 21 ALL NEW MODELS IN THE NEWCOMB LINE OF ...



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10 WATT
PRACTICE MODEL

The new Model R-164V Newcomb player is a perfect piece of audio equipment for beginning callers, small group practice, or personal use. With its all new four-speed American-made motor and long cast metal tone arm it plays any speed, any size record. Tempo can be slowed to practice speeds. There's a microphone input and a separate mike volume mixing control. For calling experience try listening to yourself through headphones. The R-164V is perfect for your living room, cabin, playroom, patio. Yet it has plenty of coverage —ten watts output with a big 12", dual cone speaker—for good size parties.



TR-1640-2
40 WATT
PROFESSIONAL CALLERS' MODEL

Brilliant performance combined with workhorse dependability make the TR-1640-2 an excellent choice for club rooms as well as for the professional caller who wants to travel light. A 40 watt amplifier with ultra-linear output circuit is matched to new 12" extended range, high intelligibility, 50 watt loudspeakers. You may start with a single or two speaker model and add Newcomb Accessory Speakers at any time. Plenty of oomph for four speakers. Flexible control panel is well lighted. New four speed, variable speed motor, new ceramic cartridge. Stereo jack so you can use two machines for stereophonic reproduction.



COMPACT!
Come-apart hinges join two speakers to form an easily carried single case in all multiple speaker models.

NEW AMPLIFIED MONITOR

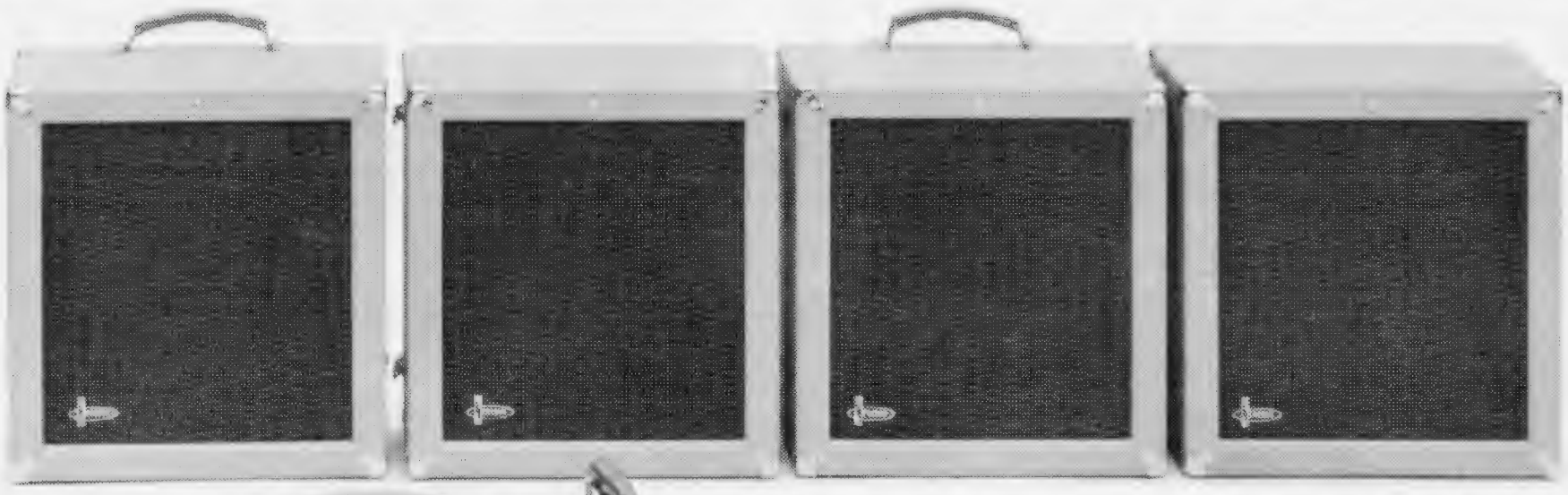
Newcomb Model M-9 lets you listen to the music while you call without interference from your own voice. Includes a 10 watt amplifier, 9" oval, dual cone speaker, its own tone and volume controls.

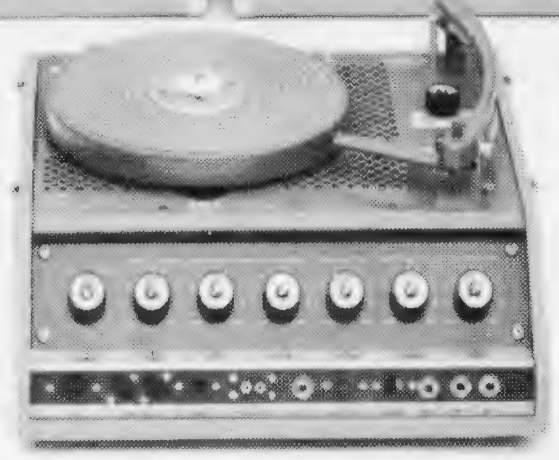


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TR-1656M-X4
56 WATT
TOP PROFESSIONAL CALLER'S BADGE OF OFFICE

The new Newcomb TR-1656M-X4 shows you're really in the business and proud of your status as a top dance caller. Your work will be better appreciated. You'll feel more confidence than ever when you know you're backed up by all the power you need to cover that big, packed dance hall right to the farthest corner. The secret of tremendous output of this system lies in matching a super-power 56 watt amplifier with four hyper-efficient, 60 watt, dual cone drivers. These speakers have large 2" voice coils and aluminum domes, 12" woofer cones and integral tweeter cones. And look at the controls on that handy-slanted, lighted control panel! Enough there to fit your sound just right to any situation. The TR-1656M-X4 has a new, deluxe, four speed, variable speed, four pole, instant start, American-made motor. It has a GE magnetic cartridge and necessary preamplifier. When you need it, the phono channel converts to a *third* microphone channel at the flick of a switch. The TR-1656M-X4 is indispensable to *you*, Mr. Top Professional Caller.

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#127—TRAVEL ON/Flip instrumental, Key G
One side called by Red Warrick

#305—GEORGIA STOCK, Key C/
DOUBLE SHOVEL, Key G

Music by
THE MELODY COWHANDS

GEMS FROM THE OTHER PUBLICATIONS

(EAASDC News Letter — December 1958)

German associate members of the European Association of American Square Dance Clubs air their views on square dancing here:

". . . The German "Volkstanzer' come together once or twice a week, they practice and practice, and learn a big lot of dances by heart, and at their first big dance the *spectators* have the most fun.

"The American Square Dancers meet once or twice a week too. But, besides much joking and laughing, they learn all the necessary basic dance steps and, at their first big dance, *they* have the most fun!

"At the first and even the second lesson, a German is really astonished to see how free these first steps towards square dancing are. There is no hard practicing, nobody will scold you if you turn left instead of right. Order No. 1 is: Keep Smiling. And, I didn't trust my ears when everybody started to yell as loud as possible on a certain call!

Square Dance CALLERS

Two-Year Guarantee on
CALIFONE "STROBESELECTOR" MOTOR

Due to the unexcelled performance of our STROBESELECTOR MOTOR used in all of our variable speed models (except the Model 12MV), we are announcing the extension of the present guarantee from the conventional 90-day to a two-year guarantee on this motor.

At the same time, all other parts on all Califones are now factory guaranteed for a period of one year, except for tubes, cartridges and needles. These latter three items will continue to have the 90-day factory guarantee. The labor guarantee shall remain at 90 days.

This warranty shall take effect January 1, 1959. Therefore, any units for which warranty cards have been returned to us since that date will be honored on the above basis. The new warranty is valid regardless of the form of the warranty card, provided it is dated after January 1, 1959.

Califone Corporation

For complete catalog on all Califone models, write Dept. 996

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I'LL SEE YOU IN MY DREAMS
BILL CASTNER CALLING
MUSIC BY THE FOUR SQUARES

Send for complete listing

Old Timer Record Company
3703 North 7th Street, Phoenix, Arizona

"There is no other choice, you start with square dancing, meet a bunch of happy laughing people, feel the unaffected joy of all the others and you just have to like square dancing." (By Werner Thamm, about 22 years old)

"Here are Anna Kissel's Views . . . The American Square Dance is for the most German people something completely unknown. The best way to become familiar with the square dance is to observe the Americans as they go through the motions. After you have done this several times, you will soon find out that it is a wonderful and interesting past time. It may take you a while to understand the fundamental steps of the square dance, but once this is accomplished you will enjoy it so much that you will no longer be missing on those evenings when all the boys and girls join the club for square dancing. Much pleasure does not only result from the dancing but also from the many friendships that are made. It gives you a great feeling as though you belong to a big happy family."



LATEST RELEASE ON BLUE STAR

#1531—PHILADELPHIA U.S.A.
Caller, Marshall Flippo
Flip instrumental

#1532—MOE DOWN, Key of A
BENNY'S NIGHTMARE, Key of F
Music by the Texans

LATEST RELEASE ON BOGAN

1109—GIVE ME A JUNE NIGHT —
Called by Chuck Goodman
Flip inst. — 78 rpm

SWINGING
SQUARE RECORD CO.

#2301B—YOURS AND YOURS ALONE—
Singing Call—instrumental only

#2302—DIXIE MUCHO — Caller,
Clarence Lank, Flip inst.

#2303—OLD McDONALD — Caller,
George McNabb, Flip inst.



NEW RELEASE
ON BENZ

#1204—TENNESSEE DEW STEP
Caller, Ben Baldwin, Jr., Flip inst.

We carry all square and round dance labels — Write us if your dealer cannot supply you

MERRBACH RECORD SERVICE, 323 W. 14th St., Houston, Tex.

OVERSEAS DATELINE

Wiesbaden, Germany . . . Major R.E.J. (Jack) Scott has resigned as President of the European Assn. of American Square Dance Clubs. He and his wife, Frances, have devoted much time and effort towards furthering square dancing in Europe but were scheduled to rotate about 20 May, and return to the United States.

Major F.H.G. (Freddie) Sahl, Vice-President, automatically moved up to fill Jack's position. Freddie and his wife, Jean, are fairly new to square dancing but consider it the "most." Col. G. T. (Bud) Sowers was unanimously elected to serve out the term in the position of Vice-President.

The Kuntry Kuzins of Wiesbaden who have been going since 1955 have classes on Mondays, club dances on Wednesdays, conducted by Ralph Hay and Tex Hencerling. There is also a Round Dance Workshop on Thursdays with Steve Shuma as instructor. On Fridays there are informal get-togethers with callers Mitch Mitchell, Bill Nelson and Steve Shuma. Last but not least are the children's classes on Saturday P.M.'s with Nelson and Shuma. New head Kuntry Kuzin is Mac McGuire.

With a big exhibition dance planned for Armed Forces Day, the EAASDC Round-Up at Hanau on July 4 and the big Labor Day Roundup of EAASDC in Wiesbaden, European square dancers have a good, busy season ahead of them.

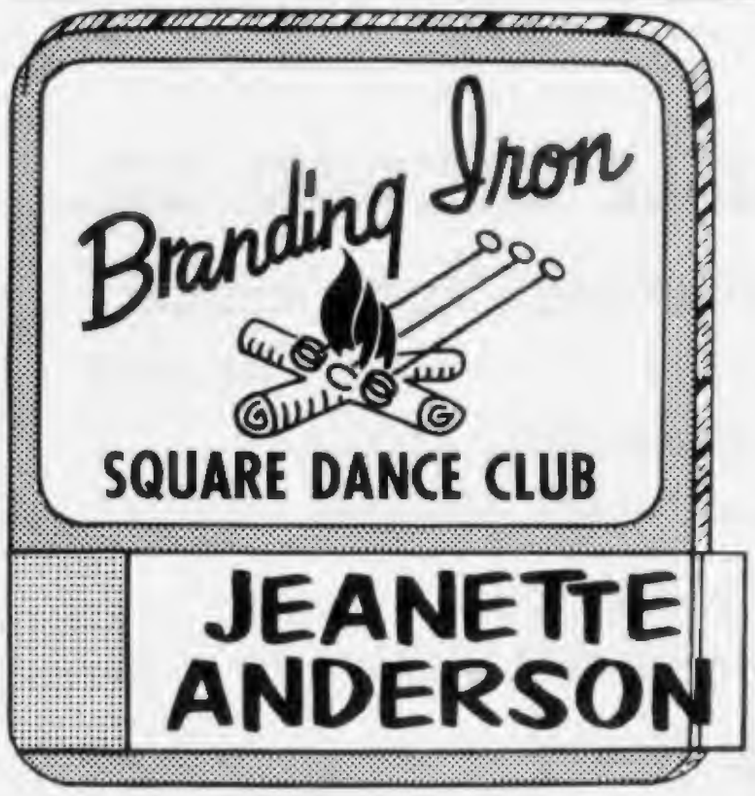
ABOUT DON ARMSTRONG

There's something about falling out of a tree that has a certain slowing-down effect on an otherwise very active calling profession.

While trimming an eighteen foot palm at his home in New Port Ritchie, Florida, June 15th, Don Armstrong toppled from the ladder and landed in the hospital with a broken back. As a result Don and Marie will have to miss their summer camp activities. It's expected that he'll be back in full swing by the first of September and will be filling all his commitments after that date. (Don's at the Morton Plant Hospital in Clearwater, Florida if you'd care to drop him a card).

91 YEARS YOUNG

Dauntless "Pop" Singer of Tucson, Ariz. took active part in the Denver Convention.



NEW larger slot for wearer's name.



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All fitted with jeweler's safety clasp pins.

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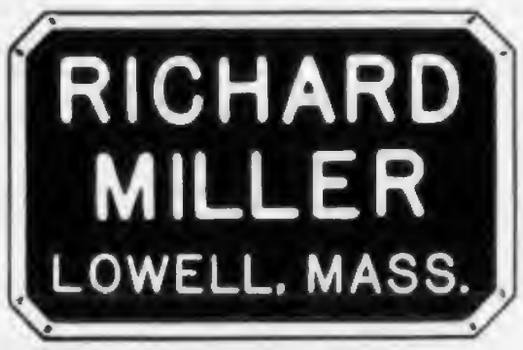
Badges for officers, callers, callers' wives, etc., plus a large selection of comical "GOOFIES"

(All badges illustrated in reduced size.)

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New instant-starting motor allows smooth speed control up or down from 78, 45, 33⅓, or 16⅔ r.p.m. Neon Speed-O-Scope indicator shows when speed is exact.

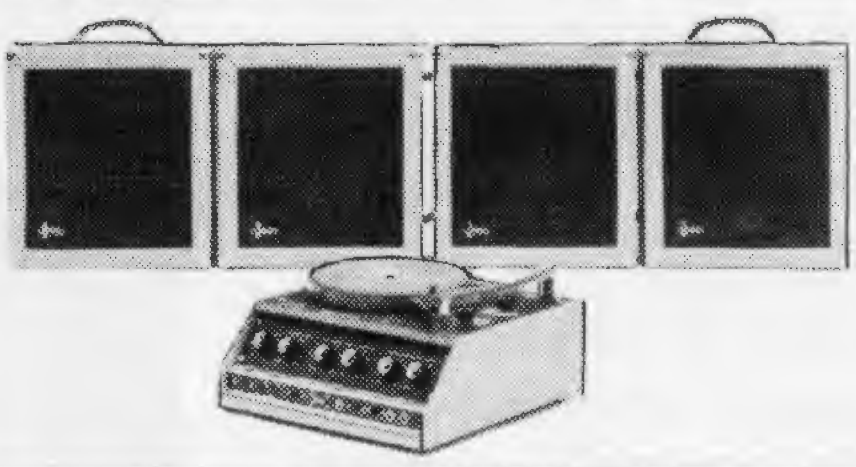
Higher fidelity; new ultra-linear amplifier gives even greater fidelity than in past models. Equipment uses same General Electric variable reluctance magnetic pick-up as used in finest home and professional hi-fi systems. New hi-fi two-way dual 50-watt "woofer-tweeter" speakers in tough metal-cornered cases with metal grill.

Plays all records, 7", 10", 12", 16", both standard and microgroove. Spring floated feet prevent needle skip due to dancing feet, bumps, jars. New "streamline" styling. Easy to carry, set up, and service; all parts readily accessible.

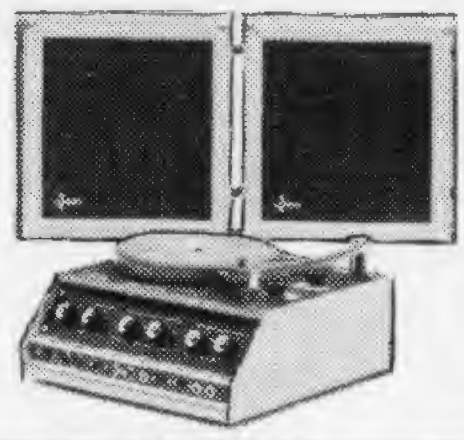
Separate mike and phono controls permit separate control of music and caller's voice, a necessity for best results in calling (we do not recommend single-control systems for square dance calling). Phono-monitor output jacks provide music-without-voice or music-and-voice to our M-9 or similar monitor.

NEWCOMB

Send stamp today for a copy of our new Calling Systems brochure.



Above turntable-amplifier with four hi-fi speakers: Stock No. 44-Z. List price, $464.50. Net cash price to professional users, $309.50, f.o.b. Summerland.



Above turntable - amplifier with two hi-fi speakers: Stock No. 40-Z. List price, $366.00. Net cash price to professional users, $244.00, f.o.b. Summerland.

Square Dance Square

SQUARE DANCING'S LEADING SUPPLY HOUSE

SUMMERLAND, CALIFORNIA

DANCE CAMPS

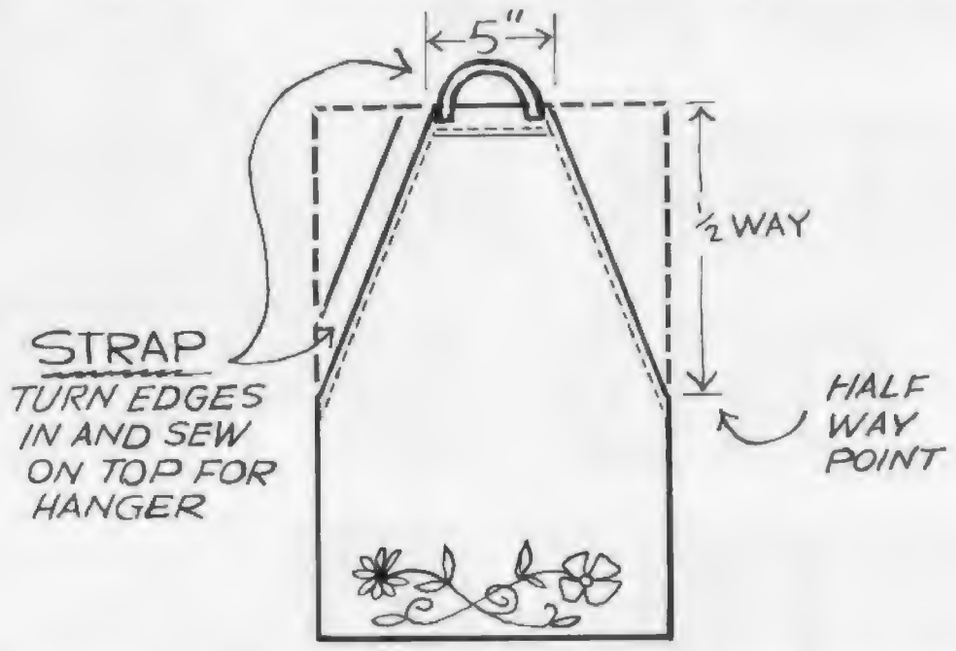
July 5-11; July 19-25; July 26-Aug. 1; Aug. 2-8; Aug. 23-29. Dance 'n' Camp, Square Acres, E. Bridgewater, Mass. (6 different weeks). The Linc Gallachers, Ken van Westendorps, Pappy Heiers, Marie Hawes, Mike Starks, Earl Johnstons, Don Heaths, Marty Winters, Jim Browers, Tom Johnstons, Curley Custers, Walt Swans, Max Forsyths, Beulah Samec, Jack Livingstons. Write Square Acres, address above.

Sept. 12-18. Square Dance Institute, Chico Springs Lodge, Mont. Bill Graceys, John Shadoans. Write Bill Gracey, 1517 Gardenia St., Royal Oak, Mich.

SQUARE GEM

I had the usual problem of where to store my fluffy square dance petticoats that take up so much room and after a little thought, came up with the following. I took an old pillow slip, cut off the top, turned down a hem at the top, sewed it diagonally from the top to about half way down, leaving a 5" opening at the top. (See diagram.)

I cut off the excess and from this material cut a strip of bias about 1½" wide, turned in the edges and stitched it, making a tape about 6" long. This I sewed across the top from seam



to seam, making a hanger. After I put my petticoat in the remodeled pillow slip I gathered the top together with a rubber band to hold the garment inside.

Now my petticoats take up much less room and stay clean and crisp. I hang them in the basement and again my curtains rods are free for curtains!

— Mrs. Robert G. Raush, Akron, O.

(Mrs. Rausch receives a crisp new one-dollar bill for her Square Gem.)

Bettina Dresses Are In Demand

and sold around the world— on five continents

Are you dancing in a Bettina Dress? They're moderately priced and within reach of most everyone with discriminating taste.

Personally Designed by

BILL BETTINA

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Free Catalog To All

Please note: All my dresses have the genuine Bettina Label! Do not accept an unlabeled garment, or a dress "just as good," when asking for a Bettina Dress. If your area doesn't have an Approved Bettina Dealer, we'll be happy to fill your order directly from our factory.



Style #14-10-S

Nothing nicer could happen to a waltz!



"DRIFTING and DREAMING"

From the unsurpassed choreographic talents of JACK and NA STAPLETON of the Detroit area comes this honey-smooth new waltz that will surely capture the approval of round dancers and teachers everywhere. The Stapletons have composed several highly popular dances and "Drifting and Dreaming" represents their finest offering to date. The GEORGE POOLE ORCHESTRA has provided perfectly **exquisite** music for this lovely dance.

Nothing cuter could happen to a two-step!

"AIN'T WE GOT FUN"

Here is a combination of a very clever dance routine by ART CARTY of Detroit and toe-tickling music by the GEORGE POOLE ORCHESTRA. The steps are easy but "different" and the music conveys the happy rhythm of a favorite old melody.

#4654, 45 r.p.m.; full instructions included

Ask your favorite record dealer for this two-sided round dance hit. He has it in stock NOW!

JUST FOR DANCING

Windsor Records

(Letters continued from Page 6)

once and refesh your memory even after the dance is a few months old.

2. Shorter sodas and cigarettes for square dancers.

Kitty Rash
Cornwells Heights, Pa.

Another idea, similar to your number 1 would be to have the round played in the regular fashion on the one side and then, on the other, instead of having spoken cues, divide the dance into sequences so that in the process of learning the dancer may work over and over on one part then lift the needle and learn the second part, etc. In clearing up a rough spot it would be a simple job to go right to that spot on the record and practice until you're sure. Regarding number two, we don't know what you can do about the soda situation but a couple we know takes an unopened pack of cigarettes and slices it down the middle with a sharp knife. They find the "halves" take care of the breaks between dances just fine. Editor.

Dear Editor:

. . . Since you ask for suggestions for ways in which to make the magazine more helpful, *please* include a section on dress fashions, where to buy materials and trimmings *inexpensively*, where to buy patterns, etc.

The possibility of my attending conventions where I might obtain such information is very remote . . . Therefore the only way I can get ideas for dresses now is from observing other dancers.

Neljane Rizzuto
Trenton, N.J.

We'll try to be of some help here in the future. You might check page 19 for some dress making hints in this issue. Editor.

Dear Editor:

. . . Let's have some more records like Lee Helsel & Band on his LP 4006 record. That is a square dancer's dream. We have to drive forty miles to get good dances like that. Jerry Helt is our best caller and that is a forty mile drive on Saturday night.

Hollis Holmes
Connersville, Ind.

O.K. Lee Helsel, let's not just sit there. Let's turn out another record like the man says. Editor.

Dear Editor:

. . . I have been increasingly disturbed by the competitive spirit that has been creeping into square dancing. It seems that, around here, people are no longer square dancing just for fun but are trying to outdo each other in

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has the new

NEWCOMB

(displayed by Faulkners at the National Convention)
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the gaudiness of their dress, the height of their kicks, the speed of their twirls, and the altitudes from which they look down their noses at beginners who are trying to discover where the fun lies in square dancing. At the risk of sounding reactionary, I state my not at all humble opinion that we had a lot more fun back in the days when dress and figures were much less complicated and when it was occasionally possible to exchange a pleasant word with one's partner without fear of lousing up the set because you had failed to hear the caller rattle off "half-square thru a dizzy dixie chain to a wrong way cross trail around three"...

Clarence Metcalf
Sharon, Mass.

There are a good number of ways that competition can "kill" square dancing. For more views see "As I See It." Editor.

Dear Editor:

. . . A smile is most important, be it square tip or exhibition round dance . . . That is my pet peeve at the exhibitions. They know the dance, usually dance it beautifully but you can usually count on one hand the groups that smile. That's just as much a part of styling as standing correctly and using the proper hand hold . . .

Betty Hildebrand
Kansas City, Mo.

Check page 39. Les Airhart, our Roundancer for this month, ends his article with exactly this same sentiment. Editor.

Dear Editor:

. . . Its purpose (our club's monthly paper) is to draw the club closer together by general chit-chat, not square dancing philosophy. We leave that to you. We like your new approach in Sets in Order and plan to send in more subscriptions . . .

Norm Meier
Neptune, N.J.

Thank you, sir. Editor.

Dear Editor:

I must congratulate you and your distribution staff for your very prompt replies to any queries. Although we are thousands of miles apart, the service that you all give to square dancers has to be received to be believed! It is excellent.

I'm afraid I went up in the air a bit when I

(More letters Page 54)

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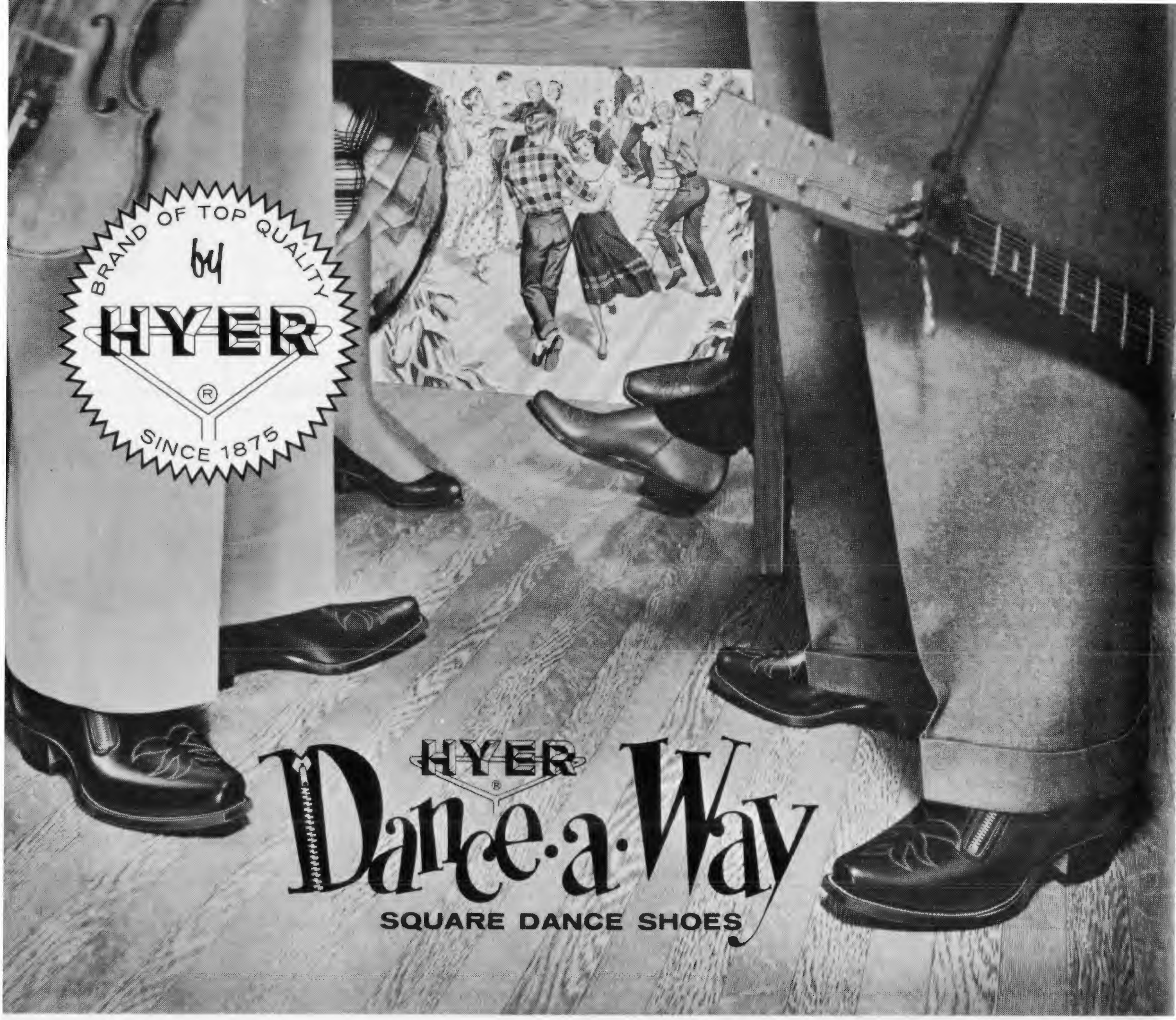
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(More letters)

received my April edition of Sets in Order before I had had a March edition, but due to the efforts of your staff I am now able to swat-up on the March dances.

J. E. Smith
Southall, Middx., England

This mail situation is something we frankly can't explain. Within the suburbs of one city subscribers living in different postal zones may get their copies as much as a week apart. Persons living overseas and getting their copy by surface mail will find that storms, dock strikes, and a number of different reasons may delay their Sets in Order for a month or more. We do send out some air mail copies where the subscribers feel that the price differential is well worth getting their copy within a week of its publication. Ed.

HELP FOR TRAVELERS

Traveling square dancers may well avail themselves of the help in finding square dance information in many places offered by the square dance dealers listed on our regular Dealer Page in Sets in Order (see page 55, this issue). Many of these square dance shops are run by callers and dancers who maintain accurate information on what is going on in their area at any given time. Stop by, meet some nice people and learn where you can square dance.



KEN HUNT

Square dancers around the world join in sympathy with those of Christchurch, New Zealand whose caller Ken Hunt was killed in a road accident last November. At one time a New Zealand government department of Physcal Welfare sponsored square dancing and introduced it in that country. When the government changed, the Physical Welfare department was abolished and had it not been for Ken and a few callers in the area who kept the activity alive, square dancing would have faded long ago. Ken's loss was a great one and the dancers in Christchurch ran a benefit dance for Ken's wife Joan and their infant son Robin.



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★ **KENTUCKY** . . . SQUARE DANCE SHOP, 3119 South 4th Street, Louisville 14

★ **MASSACHUSETTS** WEATHERVANE SHOP, Western Avenue, Essex

★ **MICHIGAN** . . . B Bar B WESTERN SUPPLY, 315 Main Street, Rochester
SQUARE DANCE SPECIALTIES, 14600 Grand River, Detroit 27

★ **MISSOURI** WEBSTER RECORD SHOP, 124 W. Lockwood, Webster Groves 19
EARL'S, 105 West Seventh Street, Sedalia, Missouri

★ **NEBRASKA** . . . NEEDLE 'N' GROOVE RECORDS & ACCESSORIES, Box 651, Norfolk

★ **NEW JERSEY** . . AMERICAN SQUARES BOOK-RECORD SHOP, 1159 Broad St., Newark

★ **NEW YORK** . . FOLK DANCER RECORD SERVICE, 108 W. 16 St., New York City 11
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★ **OHIO** SQUARE DANCE & WESTERN SHOP INC. 408 Storer Ave., Akron 20
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★ **OREGON** ART & METHA'S RECORD CHEST, 730 N.W. 21st Avenue, Portland
GATEWAY RECORD SHOP, 10013 N. E. Wasco Ave., Portland 16

★ **PENNSYLVANIA** BOB'S TUNE SHOP, 270 South 60th Street, Philadelphia 39

★ **SOUTH DAKOTA** SOKOTA RECORD SERVICE — Bruce's Barn, Tilford

★ **TEXAS** HAROLD'S RECORDS, 1405 Brady Street, Irving

★ **WASH., D.C.** . . . GLENN RADIO CO., 4805 Wisconsin Avenue, N.W., Washington 16

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"OUR" SETS IN ORDER

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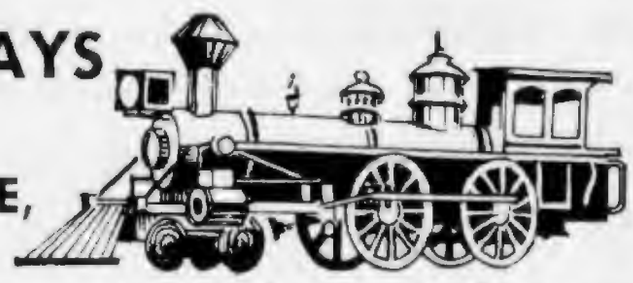
By Frank and Hazel Bachmann, Palatine, Ill.

Editor's Note: Why don't YOU share your experiences on journeys to square dances? We'll bet some of you have some hair-curling anecdotes. Send 'em in!

Here is a good one on us. We usually travel with another couple, Helen and Joe Klusack once a month to Downers Grove to dance. The Klusacks live in Barrington and we in Palatine. They drive 5 miles southeast to our house, pick us up, and then we continue another 27 miles in the same direction to the school where we dance.

On a winter night last year when we arrived at the school-house, it was dark. Then I remembered we had received a card telling us we would dance in Lombard, Ill. on that particular night. So we set off for Lombard, 10

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miles back north. When we arrived at the school-house there it was dark, so we thought maybe it would be another school in the same town.

A nearby gas station attendant suggested we travel down the road a block or two to a hamburger stand, where they might know. Thoroughly perplexed now, I decided to call home to have Grandma look for the card we had received. I called, she looked, and it was not Lombard, but La Grange. A patron at the counter told us how to get to La Grange, 12 miles southeast again. We finally arrived at the dance, late but in good spirits.

A square or two later, two couples joined us to dance and told about their experiences getting there that night. They had gone first to Downers Grove, to Lombard, to the gas station, the hamburger stand, heard about us and decided to follow us the rest of the way!

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A-SQUARE-D ENTERTAINS COUNCIL

Associated Square Dancers of the Los Angeles area were hosts to the Council of Square Dance Associations of California at what must have been one of the busiest square dance days of all time on May 2. At 10 A.M. the day began with a D.C.P. Meeting (dancers, callers, publications) hosted by Western Square Dance Assn. This was followed by a luncheon with the same hosts.

At 1 P.M. the State Convention Advisory Board meeting convened, with Bob Paden, Chairman of the next State Convention in Los Angeles next spring, presiding. Twelve of the 14 California associations were represented at the meeting table. San Diego won the bid for the 1961 State Convention.

The Council itself met at 2 P.M., with 13 of the 14 associations represented. Bob Paden, A-Square-D president, was in charge. Items on the agenda included a proposed State Square Dance week from Sept. 20-26, 1959; means of defraying the secretary's expenses; appointment of new membership committee; discussion of means of obtaining school facilities for square dancing; insurance; and the National Convention. Darrell Beaver of A-Square-D of Superior, Calif. repaid a loan of $1000.00 on the State Convention in Sacramento to Barney Bares for Western Association, hosts for last year's Convention.

A luau dinner was served in high Hawaiian style by the A-Square-D board. Tables were decorated with palm-leaves, hibiscus flowers and favors were braided yarn octopi all sporting western hats. Leis were presented to the wives of association presidents. The effect was sumptuous and the food delicious.

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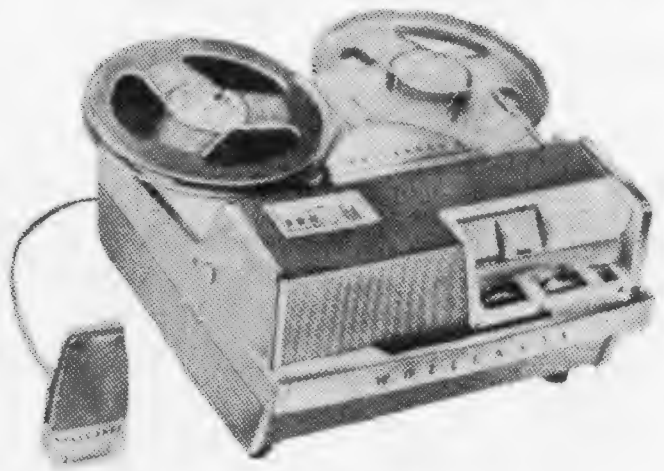
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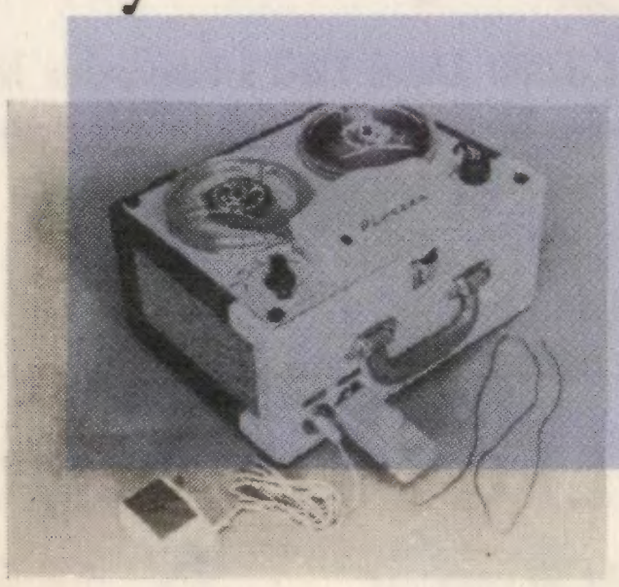


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New square and round dance records continue to flow from the specialized square dance record labels. Here are the listings that have come to us this month:

BENZ – #1204 Tennessee Dew Step, called by Ben Baldwin, Jr., flip instrumental.

BLUE STAR – #1531 Philadelphia U.S.A. called by Marshall Flippo, flip instrumental; #1532 – Moe Down, Key of A/Benny's Nightmare, Key of F.

GRENN RECORDS – (a new label)
#12001 Dixie-Daisy Workshop / Pair the Line Workshop, called by Johnny Davis; #12002 Catie M / Grennlin, hoedowns for #12001; #12003 I'm Happy/Kinda Nice to Know, called by Johnny Davis; #12004 instrumental for #12003; #14001 Hey Mr. Guitar/Beautiful Girls of Vienna (rounds).

OLD TIMER – #8140 and S-8140 I'll See You In My Dreams, with Bill Castner calling.

SETS IN ORDER – #4008 Long Playing, Square Dance With Arnie on Cloud Nine, with calls by Arnie Kronenberger.

SWINGING SQUARE – #2301-B Yours and Yours Alone, singing call instrumental; #2302 Dixie Mucho, called by Clarence Lank, flip instrumental; #2303 Old McDonald, called by George McNabb, flip instrumental.

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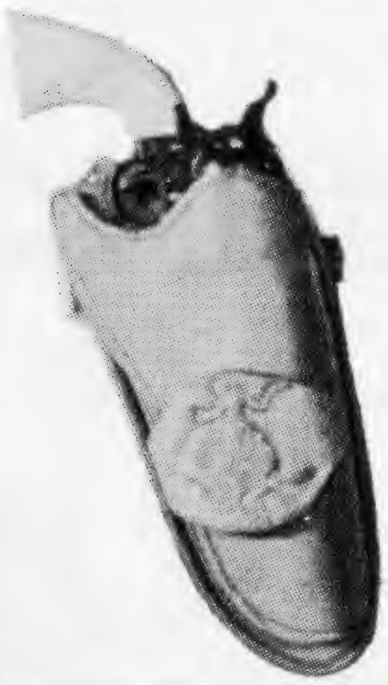
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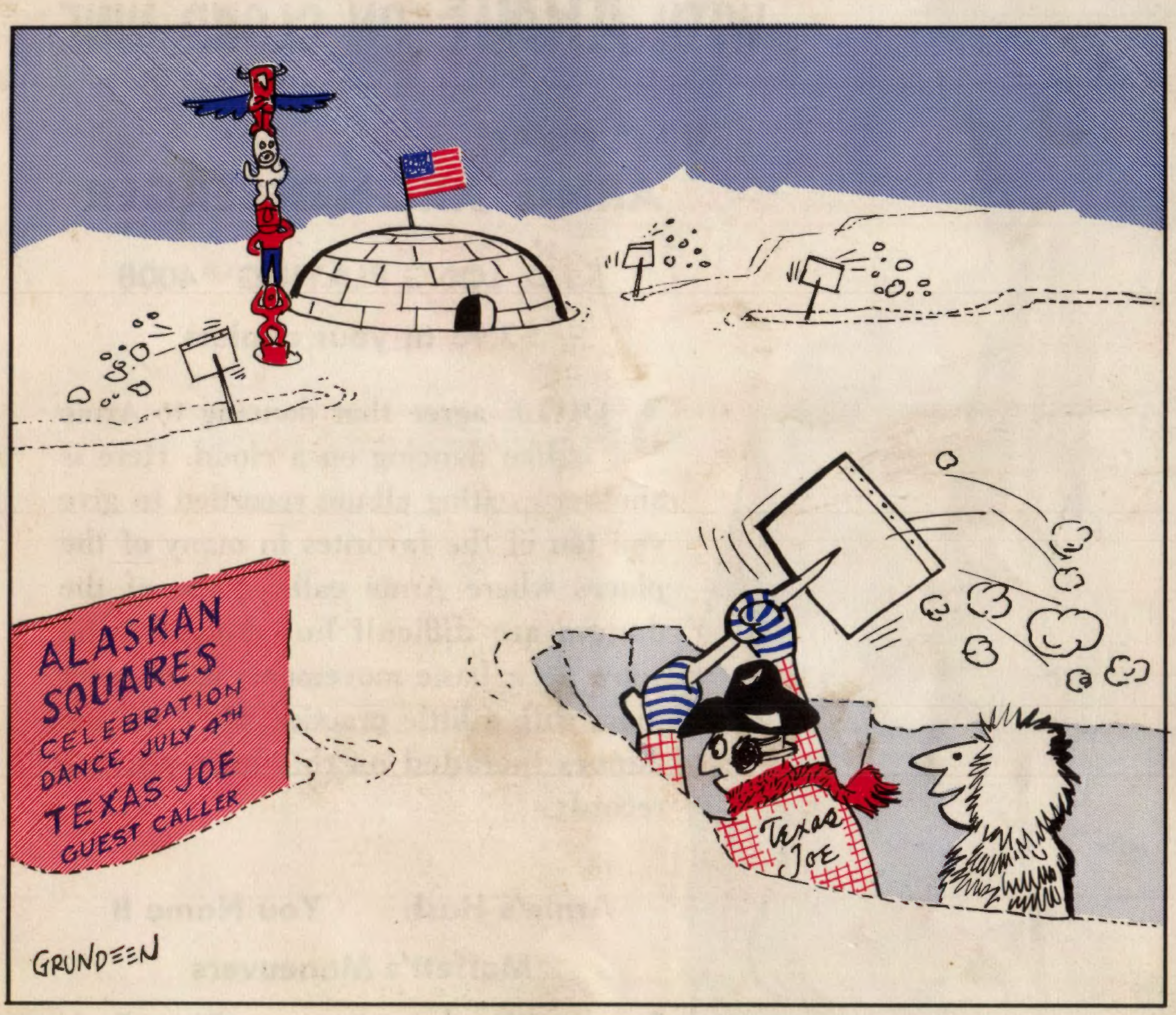
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